NAUSICAÄ
Of The Valley Of The Wind

Watercolor Impressions

by Hayao Miyazaki

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for MANGA

Illustrations done for the *Nausicaä* manga

Illustrations done since the *Nausicaä of the Valley of the Wind* manga began running in monthly *Animage* in February 1982, collected in order of appearance. Each illustration is accompanied by comments from Miyazaki, a record of where the illustration first appeared, and any significant uses of it since then.

Hayao Miyazaki/Comments

I drew this picture while I was working for a studio called Telecom. I didn't have any work in animation for a while, so I started drawing *Nausicaä of the Valley of the Wind* in *Animage*, but almost immediately afterward I got a job doing *Sherlock Hound*. I despise people who earn money on the side in addition to their main occupation. Yet I was forced to do exactly that, serializing the manga while reporting for duty at the studio—a very dissociative state of affairs.

It was standard operating practice at Telecom to work till after midnight, but I used to sneak out around 11 p.m., worried that people would notice me leaving early, and drive home, switching my brain over to *Nausicaä*. Then I would sit at my desk in the middle of the night, desperately drawing manga pages and cursing. Then in the morning I would put my brain back on *Sherlock Hound* as I drove to the studio. I did this every day. While I was working at the studio I behaved as if I'd never heard of *Nausicaä*. If I saw a copy of *Animage* lying around I would flee the room.

Like this picture, every illustration that appeared on the magazine's cover still embarrasses me to death for all kinds of reasons. But the primary purpose of a cover illustration is to attract the reader's attention. I never once had any intention of earning a living doing that kind of work, but I found myself forced to produce that kind of work regardless. Because of this I feel a sort of submissive shame toward those pictures.

Picture name (Size)

No name [W:268,H:380 mm=Watercolor]

First appearance

Monthly *Animage* July 1982 (Tokuma Shoten) cover

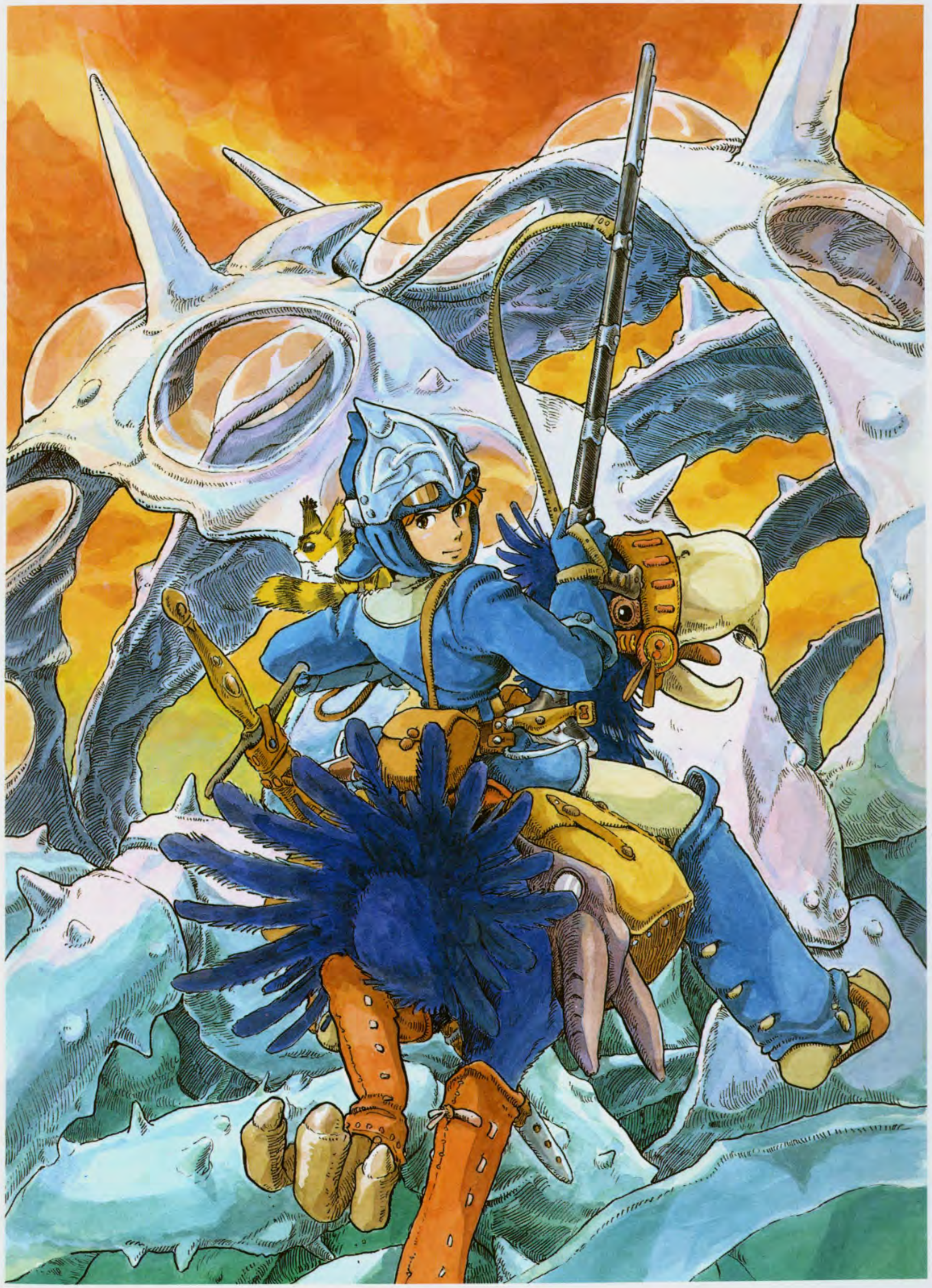
Subsequent appearances

● Movie advance ticket case jacket ● Movie pamphlet back cover ● Video release (TJC) promotional advertisement ● Score *Electone Soundtrack & Image Album* cover ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

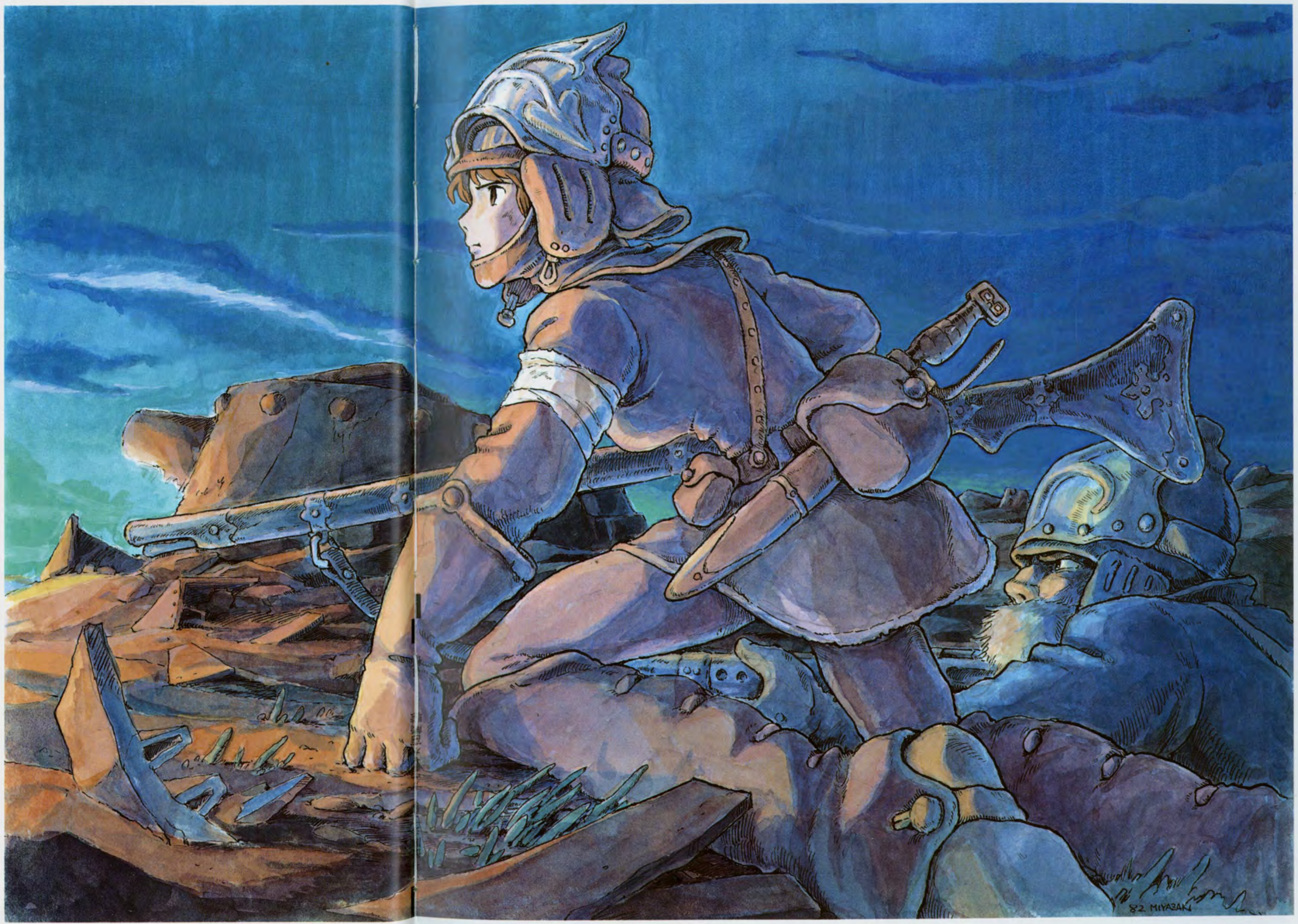
● 1984 Calendar* ● 1989 Calendar* ● 1991 Desktop calendar* ● 1993 Calendar* ● 500p Jigsaw puzzle *Before the Cast-off Shell of the Ohmu* ● Cassette index ● Telephone card (all TJC) ● Poster (Aidoru) ● Eraser ● Notebook (all Movic)

() indicate the production company. Tokuma Japan Communications is shortened to TJC.
*indicates out of print.



Hayao Miyazaki/Comments

This picture was made into a poster included in the pages of *Animage* and used for quite a few other things. But I don't recall personally giving it the title "The Battle of Torumekia." I think that was added by the editors at *Animage*.



Picture name (Size)

The Battle of Torumekia [W:380,H:268 mm=Watercolor]

First appearance

Monthly *Animage* August 1982 (Tokuma Shoten) attached poster

Subsequent appearances

● Image Album LP* Bird Person... (TJC) jacket ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1989 Calendar* ● 1991 Desktop calendar* ● 750p Jigsaw puzzle *War* ● Woody Jigsaw's book, *Nasicaa of the Valley of the Wind 1* ● Telephone card ● Tapestry (all TJC) ● Eraser ● Desk pad (all Movic)

Hayao Miyazaki/Comments

When I first drew this picture, I called it a failure. There was no way anyone would ever be able to take off their mask in the Sea of Corruption, but you need to show the character's face on the cover. But later on in the story, Nausicaä actually did take off her mask in the Sea of Corruption. This is fascinating, I thought. Something I had accidentally drawn and believed to be a mistake turned out to actually be part of later events.

Picture name (Size)

No name [W:268,H:380 mm=Watercolor]

First appearance

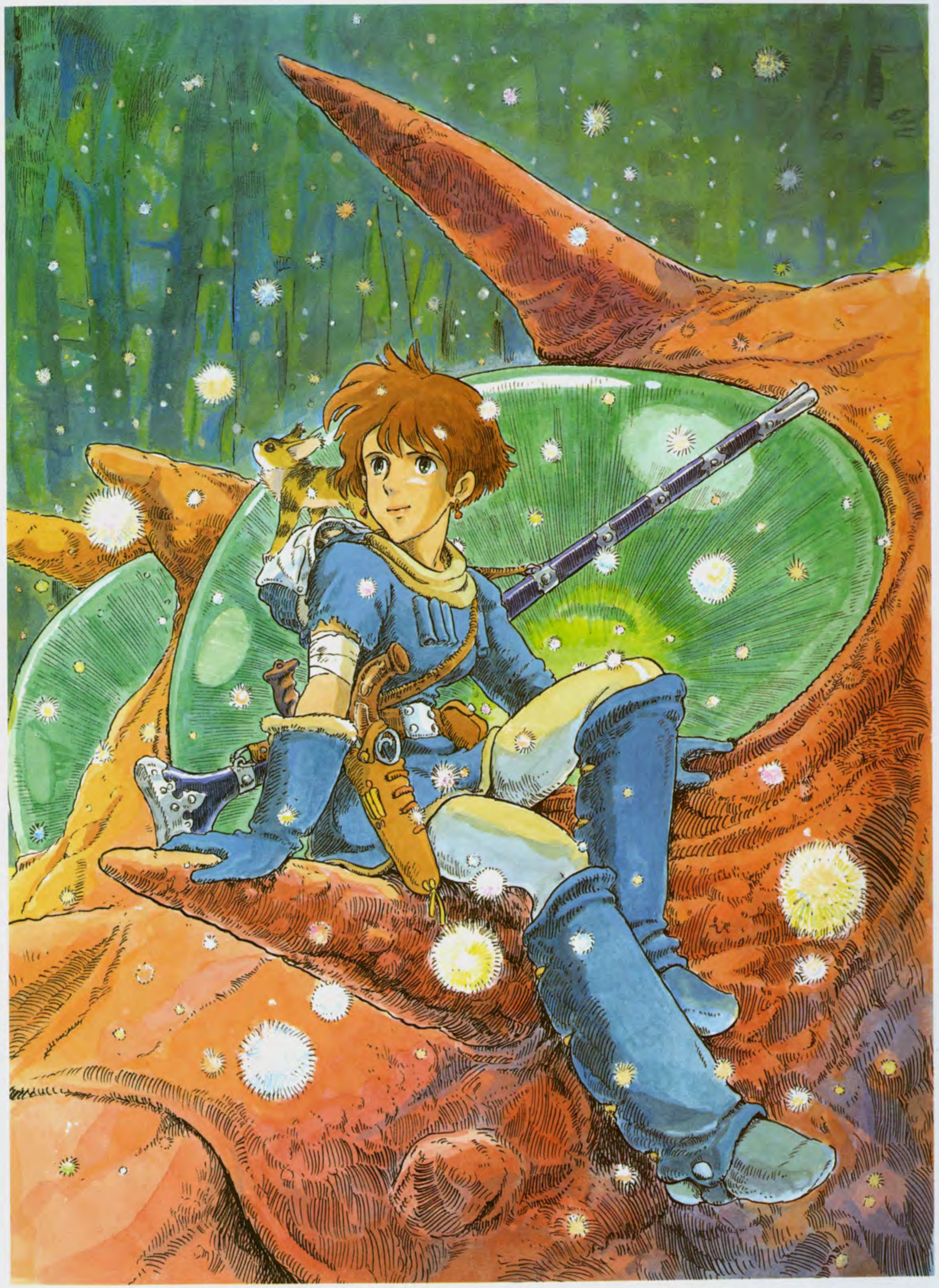
Monthly *Animage* September 1982 (Tokuma Shoten) poster

Subsequent appearances

● Monthly Comic Box 1982 Nov/Dec issue (Fusion Product) cover (at the time, bimonthly) ● CD, LP* *Nausicaä of the Valley of the Wind ~ Drama* (TJC) jacket ● Movie advance tickets ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1989 Calendar* ● Poster (all TJC) ● Cassette index ● Tin pen case ● Desk pad ● Notebook (all Movic)



Hayao Miyazaki/Comments

Fundamentally I don't enjoy drawing pictures that scream, "I am a cover, yes," or "Please buy this book!" When I draw that kind of picture, I feel a certain sense of servile shame. I wish I could draw them better, but it's always difficult for me. My feelings on this still haven't changed at all. And I drew the manga without considering the colors at all, so when I have to draw cover illustrations in color I don't know what to do. But I did like the way the low quality paper of the magazine cover made the coloring look sort of antique...

Picture name (Size)

No name [W:268,H:380 mm=Watercolor]

First appearance

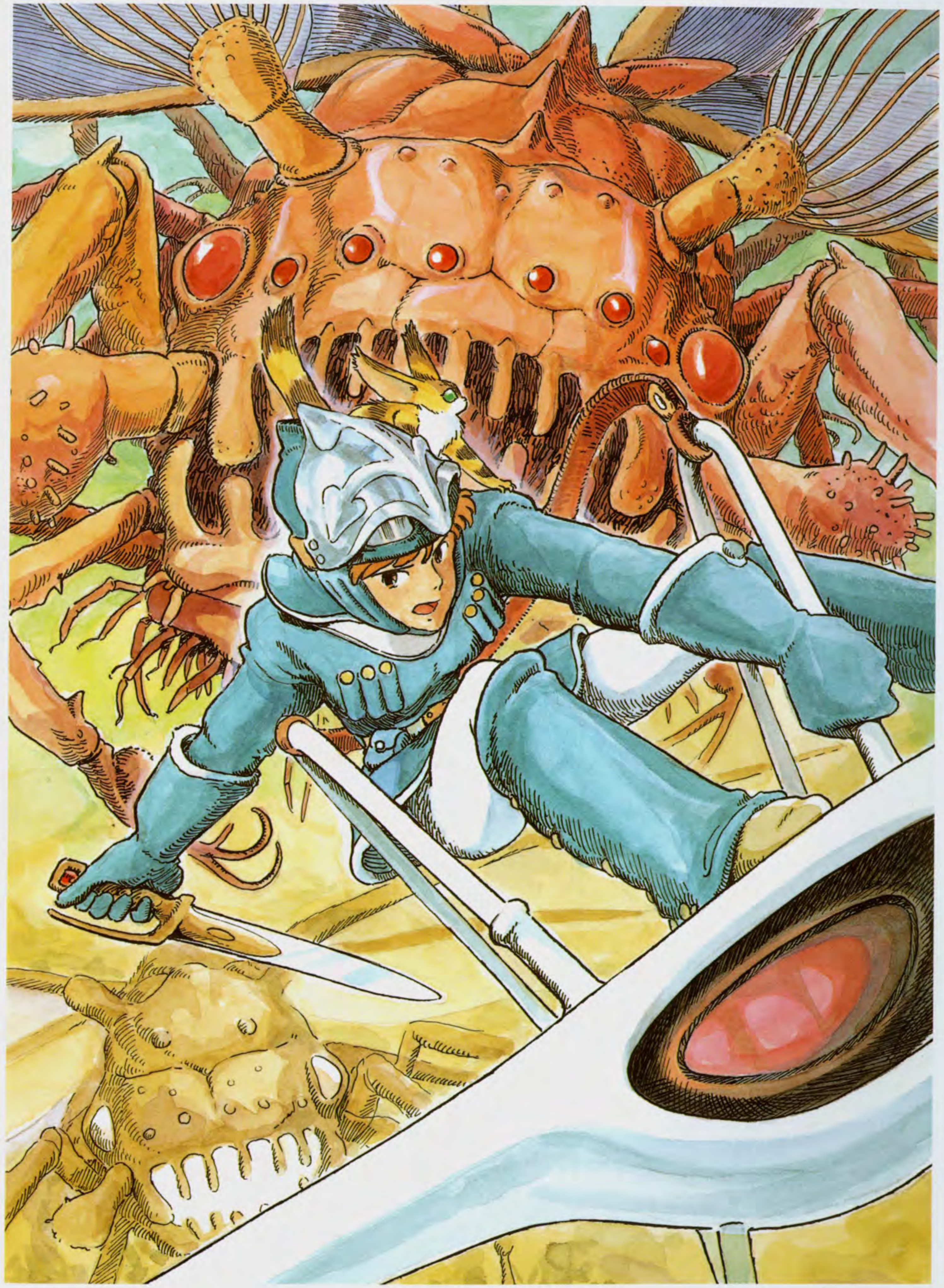
Animage Special, *Nausicaä of the Valley of the Wind* (Tokuma Shoten) cover/First published September 25, 1982

Subsequent appearances

● *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 1* (Tokuma Shoten) cover ● Video jacket ● Score *Fun Beyer Method Piano Solo Album* (DoReMi Score Publishers) cover ● Score *Brass Band/Nausicaä of the Valley of the Wind ~ Bird Person* (Tokyo Music Library) cover ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

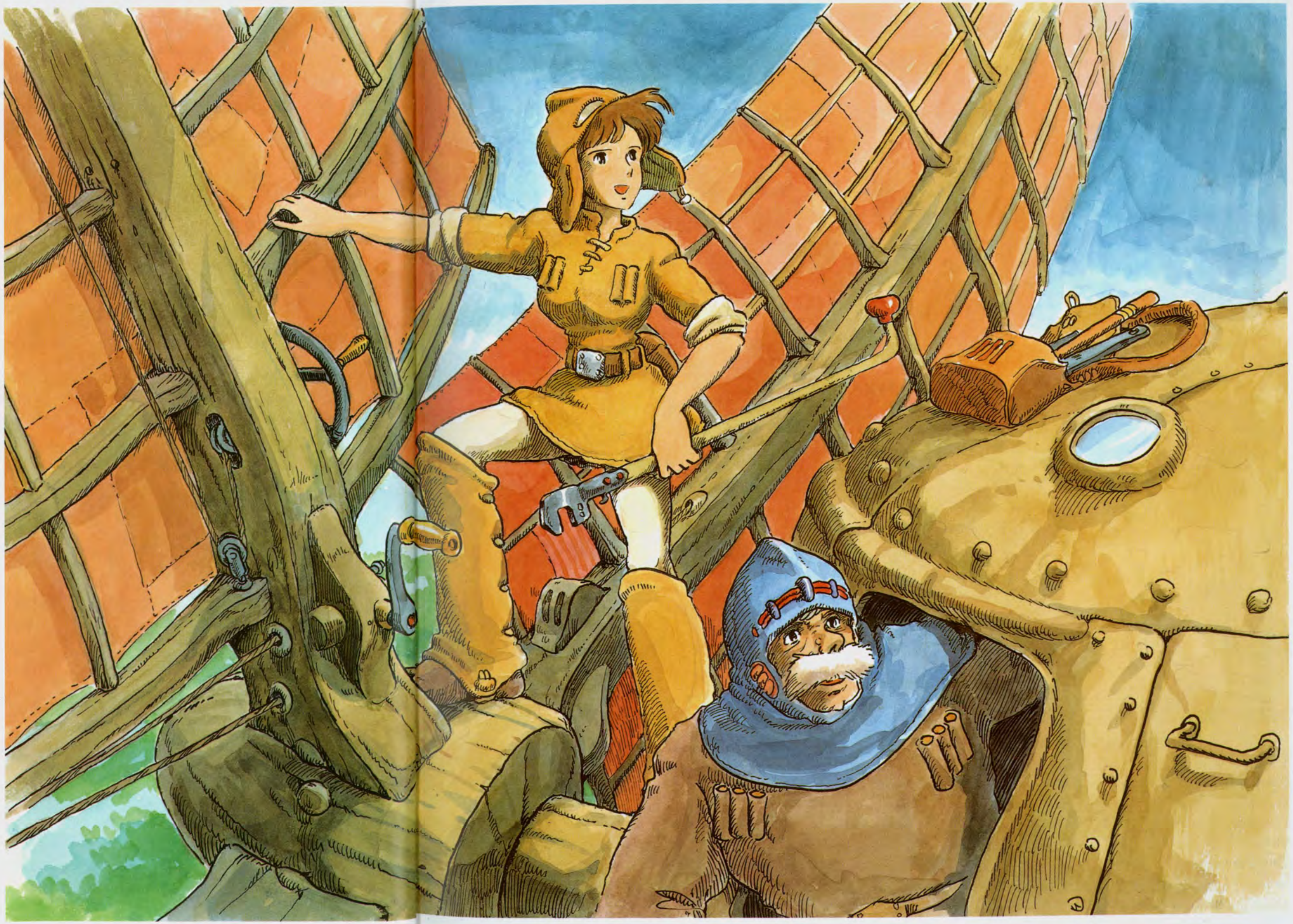
Character goods

● 1991 Desktop calendar* ● Telephone card (all TJC) ● Poster ● Cassette index ● Tin pen case ● Desk pad ● Eraser ● Laminated card (all Movic) ● Plastic model Mehve 1/20 scale package art (Tsukuda Original)



Hayao Miyazaki/Comments

When it comes time to collect the manga in book form, there are always a few extra pages, so my editors asked me to draw a foldout poster. A single foldout poster can use up about three or four pages, they said. I often wonder if they simply made this up so I would be forced to draw more.



Picture name (Size)

No name [W:381,H:270 mm=Watercolor]

First appearance

Animage Special, *Nausicaä of the Valley of the Wind* (Tokuma Shoten) pin-up/First published September 25, 1982

Subsequent appearances

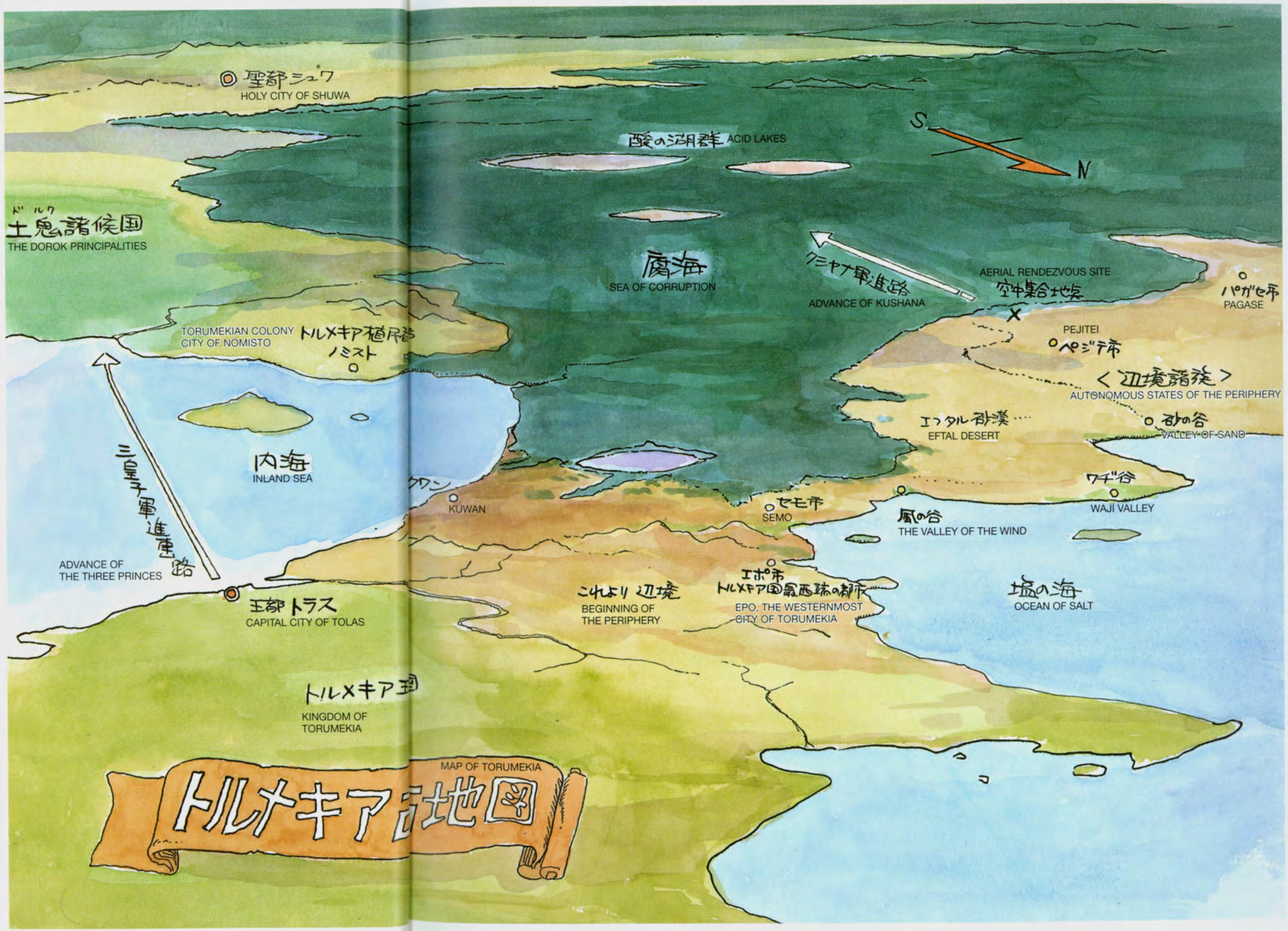
● *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 1* (Tokuma Shoten) pin-up ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1989 Calendar* ● 1991 Desktop calendar* (all TJC) ● Poster (Animate) ● Poster (all Movic)

Hayao Miyazaki/Comments

I drew this map during serialization to make sure I was consistent with the locations of the countries and places that appeared within *Nausicaä of the Valley of the Wind*.


聖都シュワ
HOLY CITY OF SHUWA
酸の湖群 ACID LAKES
S
N
ドルク
土鬼諸侯国
THE DOROK PRINCIPALITIES
腐海
SEA OF CORRUPTION
クシャナ軍進路
ADVANCE OF KUSHANA
AERIAL RENDEZVOUS SITE
空中集合地点
パガセ市
PAGASE
TORUMEKIAN COLONY
CITY OF NOMISTO
トルメキア植民都
ノミスト
PEJITEI
ペジテ市
<辺境諸族>
AUTONOMOUS STATES OF THE PERIPHERY
エフタル砂漠
EFTAL DESERT
砂の谷
VALLEY OF SAND
三皇子軍進軍路
内海
INLAND SEA
クワン
KUWAN
ワジ谷
WAJI VALLEY
セモ市
SEMO
風の谷
THE VALLEY OF THE WIND
ADVANCE OF
THE THREE PRINCES
エポ市
トルメキア国最西端の都市
これより辺境
BEGINNING OF
THE PERIPHERY
EPO, THE WESTERNMOST
CITY OF TORUMEKIA
塩の海
OCEAN OF SALT
王都トラス
CAPITAL CITY OF TOLAS
トルメキア国
KINGDOM OF
TORUMEKIA
MAP OF TORUMEKIA
トルメキア古地図

Picture name (Size)
Map of the areas surrounding the Sea of Corruption [W:381,H:268 mm=Watercolor]
First appearance
Animage Special, *Nausicaä of the Valley of the Wind* (Tokuma Shoten) pin-up back/First published September 25, 1982
Subsequent appearances
● *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 1* (Tokuma Shoten) pin-up back
Character goods
(None)

Hayao Miyazaki/Comments

The *Animage* editors asked me to draw this. I didn't want to, so I fought them for a while, but eventually I lost and had to draw it [*laughs*]. The bigger the drawing the more time it takes, so I drew it only 1.1 times as large as it would appear.

Picture name (Size)

No name [W:140,H:156 mm=Watercolor]

First appearance

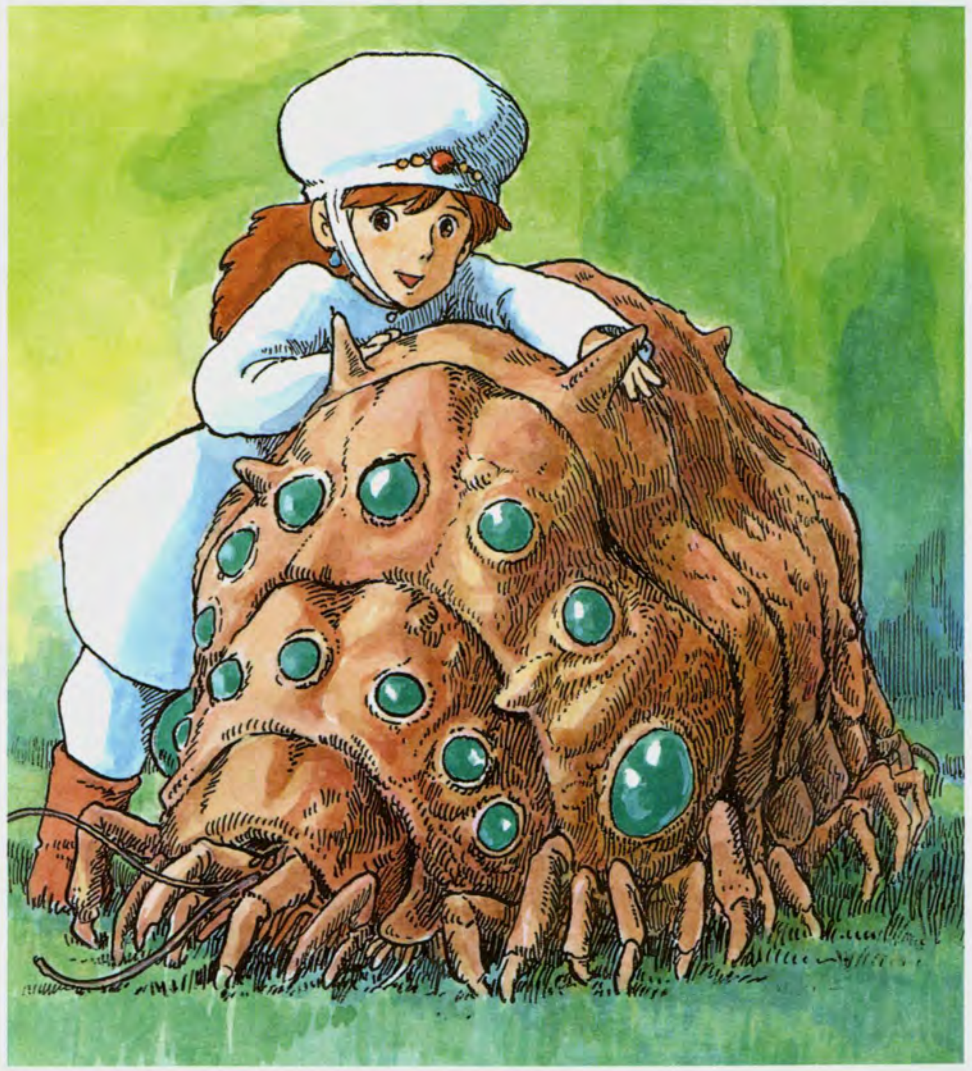
Monthly *Animage* February 1983 (Tokuma Shoten) frontispiece for an anime guidebook included inside

Subsequent appearances

Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1984 Calendar* ● Postcard (all TJC) ● Tin pen case ● Desk mat
● Eraser ● Notebook ● Laminated card (all Movic)



Hayao Miyazaki/Comments

I drew this for a calendar included inside an issue of *Animage*. I couldn't think of anything to draw, but my editor simply refused to go home. Eventually I caved, and drew this, grumbling about not having enough time.

Picture name (Size)

The Secret Room [W:156,H:154 mm=Watercolor]

First appearance

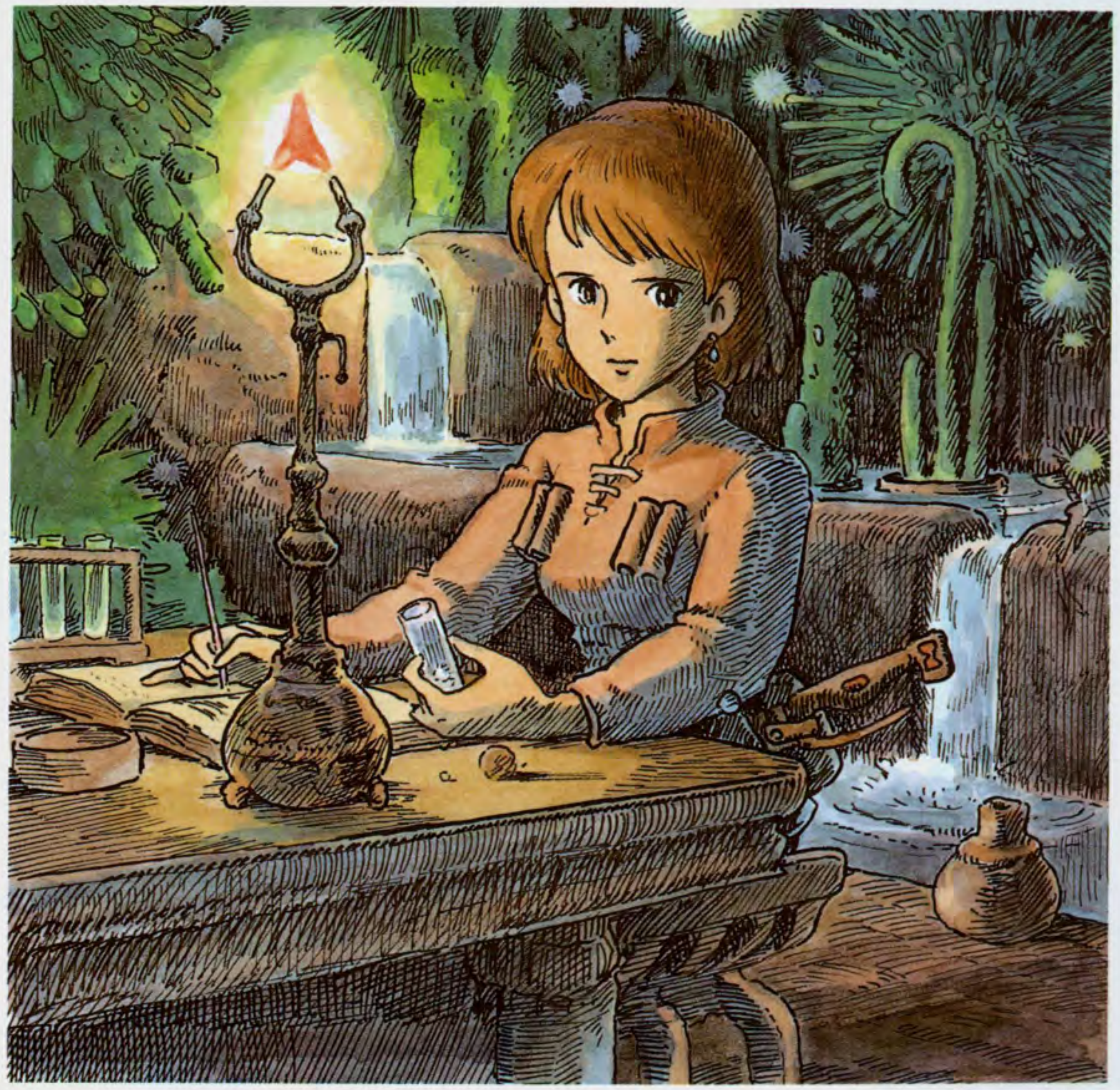
Monthly *Animage* February 1983 (Tokuma Shoten) calendar

Subsequent appearances

● Collected in *The Art of Nausicaä* (Tokuma Shoten)

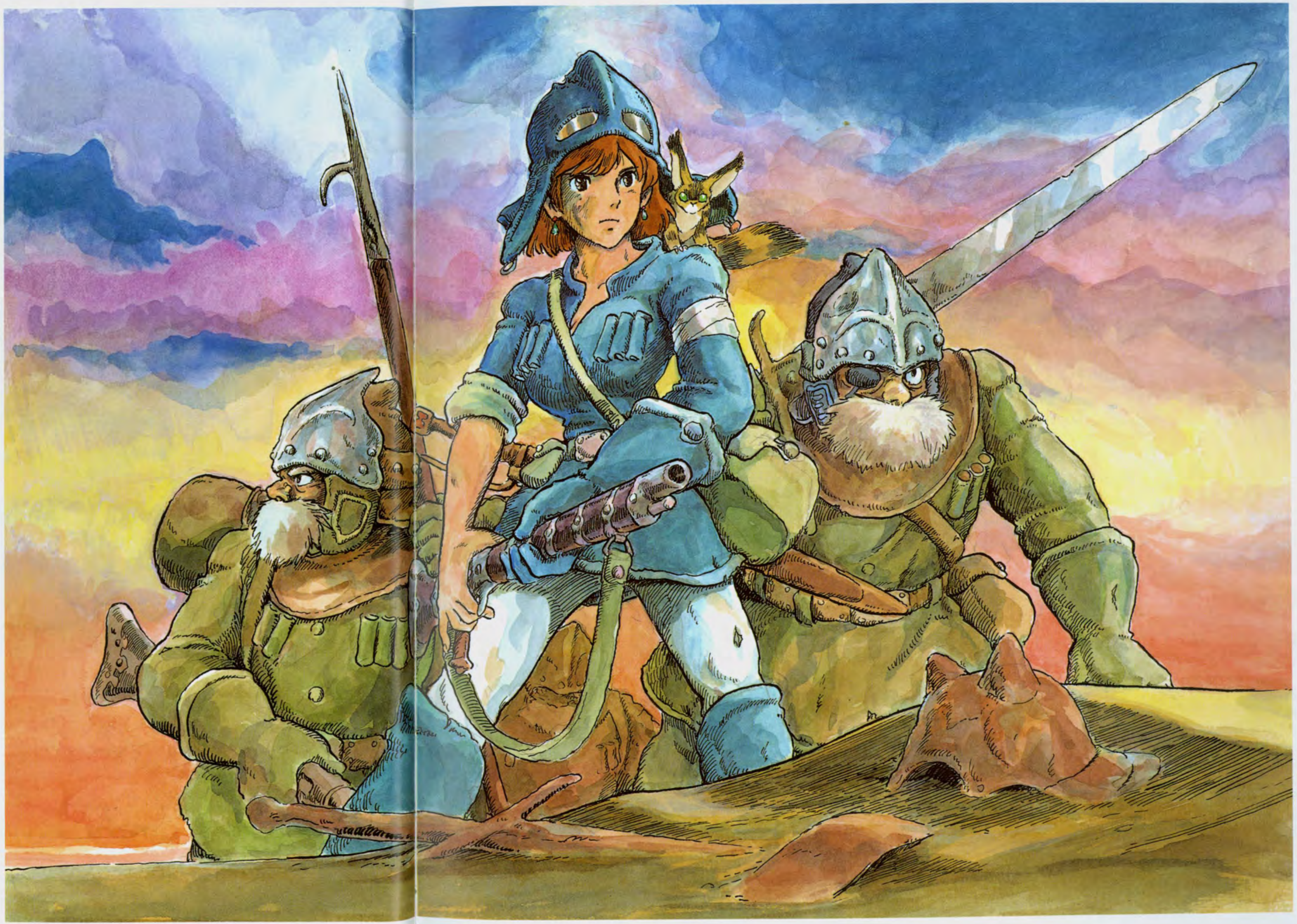
Character goods

● 1984 Calendar* (TJC) ● Tin pen case ● Notebook (all Movic)



Hayao Miyazaki/Comments

I believe I drew this near the beginning of serialization, but I can't remember what I drew it for.



Picture name (Size)

Retreat [W:381,H:268 mm=Watercolor]

First appearance

Animage Comics Wide Ban, *Nausicaä of the Valley of the Wind 1*, (Tokuma Shoten) Poster/First published July 25, 1983

Subsequent appearances

● Laser disc (TJC) jacket ● Score *Mom and Child's Easy Song collection 4* (DoReMe Score Publishers) cover ● Score *Piano Stories Sound Track and Image Album* (Tokyo Music Library) cover
● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1991 Desktop calendar* ● Cassette index ● Telephone card ● Tin pen case ● Desk pad ● Notebook ● Eraser (all TJC) ● Postcard
● Tin pen case ● Memo pad ● Eraser ● Notebook (all Movic)
● Jumbo Figure Series Nausicaä/Regular Outfit 1/6 scale ● Package art ● 500p Jigsaw puzzle (all Tsukuda Original)

Hayao Miyazaki/Comments

I was forced to draw this one as well [*laughs*]. I just hated drawing covers. Even when I started serialization, I didn't do covers for any installments, not even the first one. I wanted to get the story moving as fast as possible. We even put the title in the margins.

Normally, because of the system printers use, installments of a manga need to be divisible by eight. But the more I worked on movies, the less time I had to draw comics. I couldn't draw thirty-two pages, nor sixteen pages, so I was soon doing only eight pages. As I got used to serialization, I began thinking naturally in eight page units, but even then there were lots of installments where I couldn't squeeze everything into eight pages. So many times I had to beg the editors to let me do ten pages. Under those circumstances, how could I even imagine throwing away a page on a cover?

Picture name (Size)

No name [W:268,H:381 mm=Watercolor]

First appearance

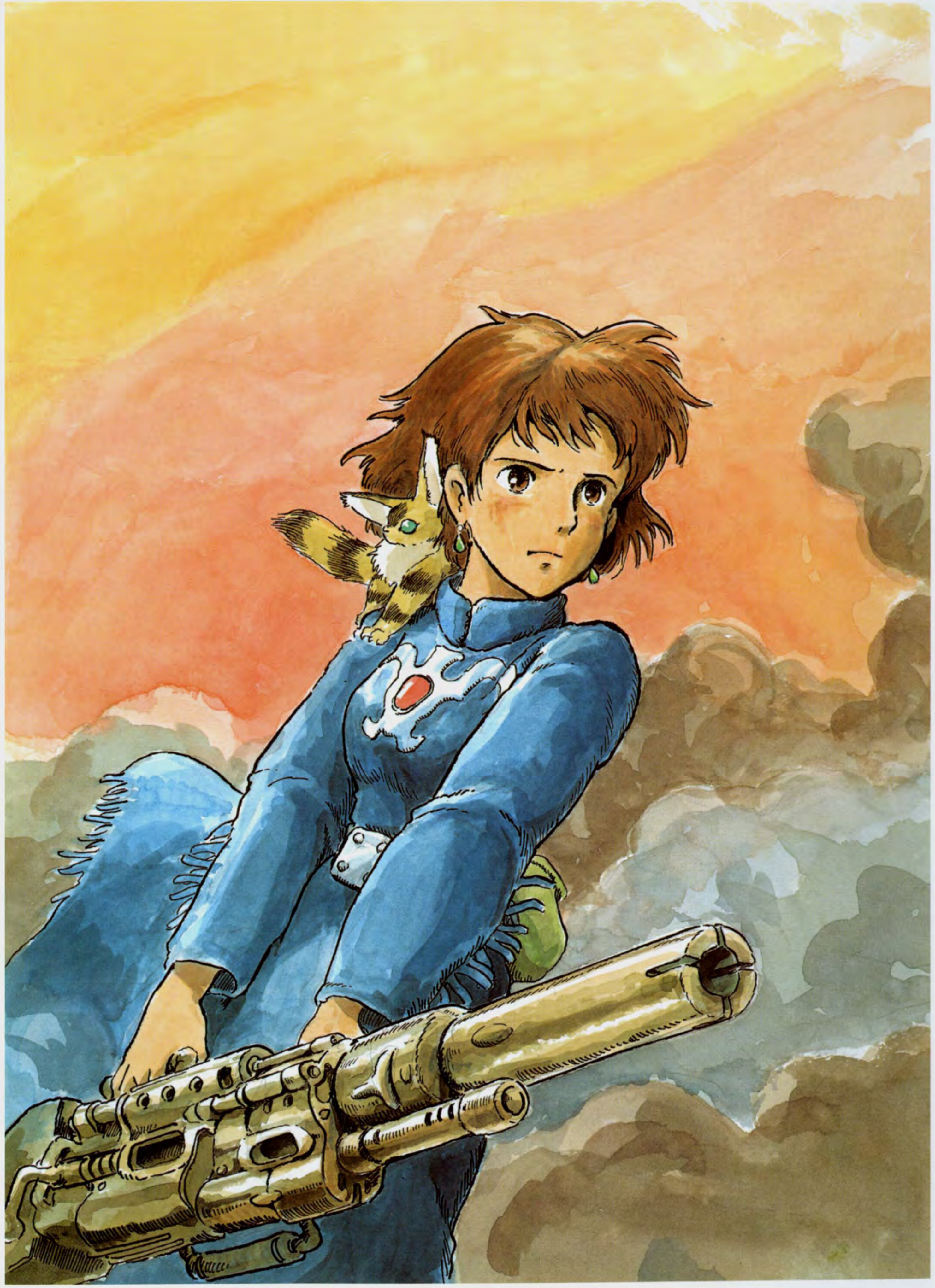
Animage Comics Wide Ban, *Nausicaä of the Valley of the Wind 2* (Tokuma Shoten) Cover/First published July 25, 1983

Subsequent appearances

● *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 1* (and 2) (Tokuma Shoten) as a special poster for later editions ● Movie advance tickets case ● CD, LP* *Nausicaä of the Valley of Wind ~ Best Collection* (TJC) jacket ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1984 Calendar* ● 1989 Calendar* ● 1993 Calendar* ● 300p Jigsaw puzzle *The Sea of Oxygen* ● Book-sized cassette player ● Woody Jigsaw's book, *Nausicaä of the Valley of the Wind 2* ● Notebook ● Tin pen case ● Desk pad ● Playing cards ● Telephone card (all TJC)



Hayao Miyazaki/Comments

Nausicaä looking forward and smiling seemed extremely unlikely to me. Occasionally I was required to draw something like that for covers or posters, but she's just not that kind of character.

And Nausicaä's face was never really consistent. She looks different in every picture.

Picture name (Size)

No name [W:270,H:381 mm=Watercolor]

First appearance

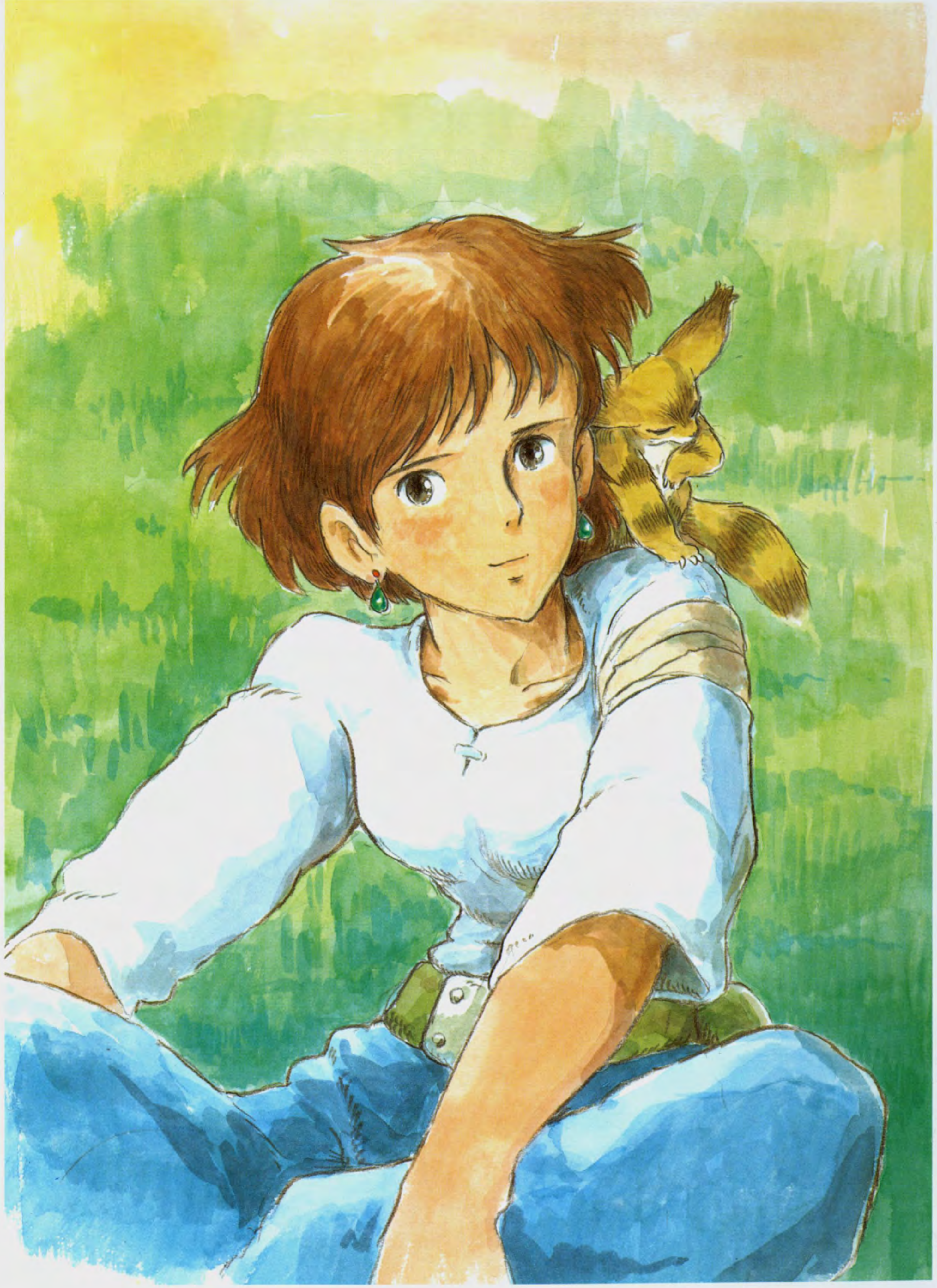
Animage Comics Wide Ban "*Nausicaä of the Valley of the Wind 2*
(Tokuma Shoten) pin-up/First published July 25, 1983

Subsequent appearances

● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1984 Calendar* (TJC) ● Poster (Aidoru)



Hayao Miyazaki/Comments

The cape is much too cheap looking for her. Not the design so much but the fabric. I really wanted to make it look heavy, but I couldn't seem to get it right. I'd been drawing a lot of Nausicaä, so I thought it was time for a change of pace and drew Kushana.

Picture name (Size)

No name [W:269,H:381 mm=Watercolor]

First appearance

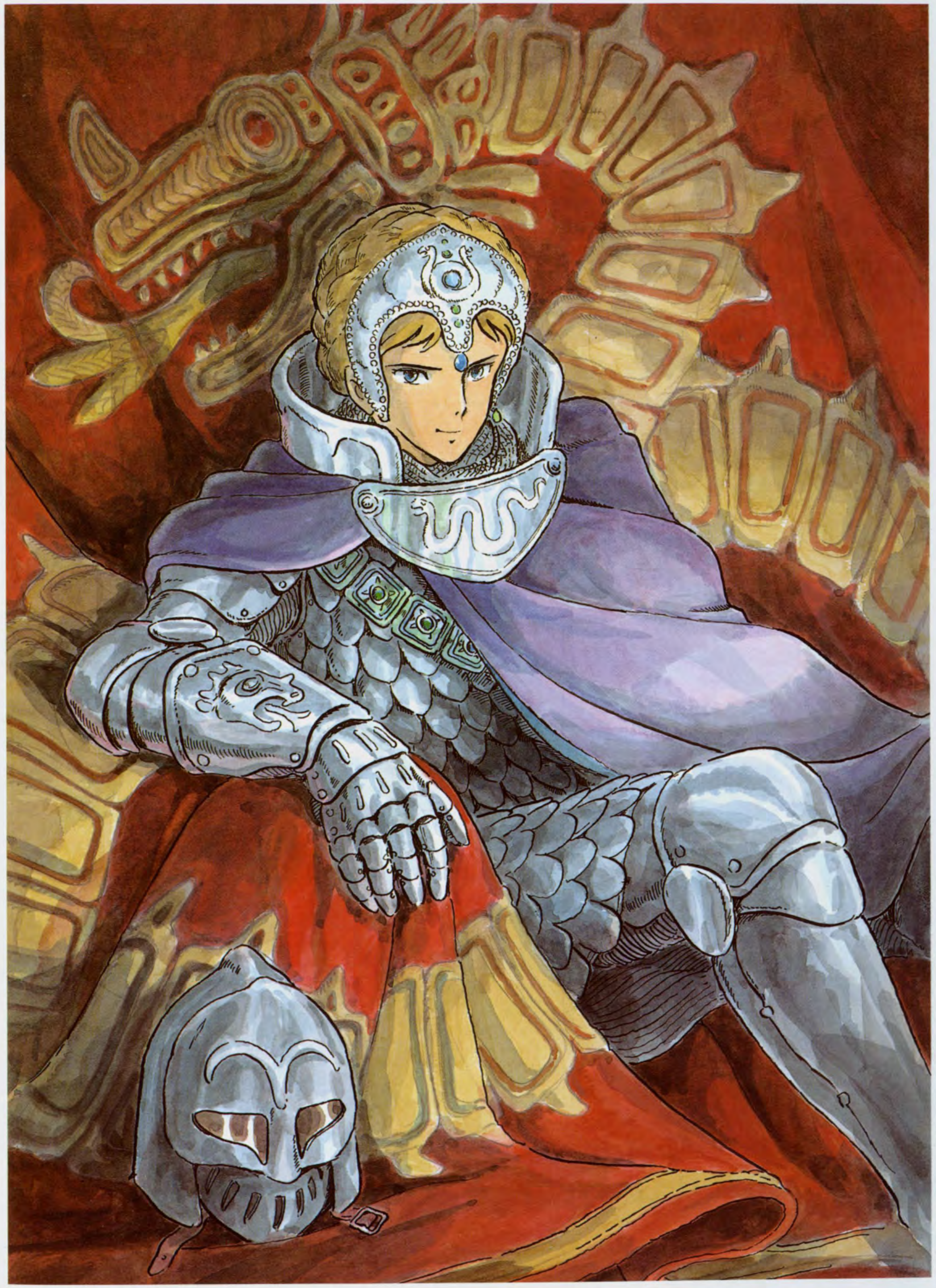
Animage Comics Wide Ban, *Nausicaä of the Valley of the Wind 2* (Tokuma Shoten) pin-up/First published July 25, 1983

Subsequent appearances

● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

(None)



Hayao Miyazaki/Comments

I don't even remember this one.

Picture name (Size)

No name [Size unknown=Watercolor]

First appearance

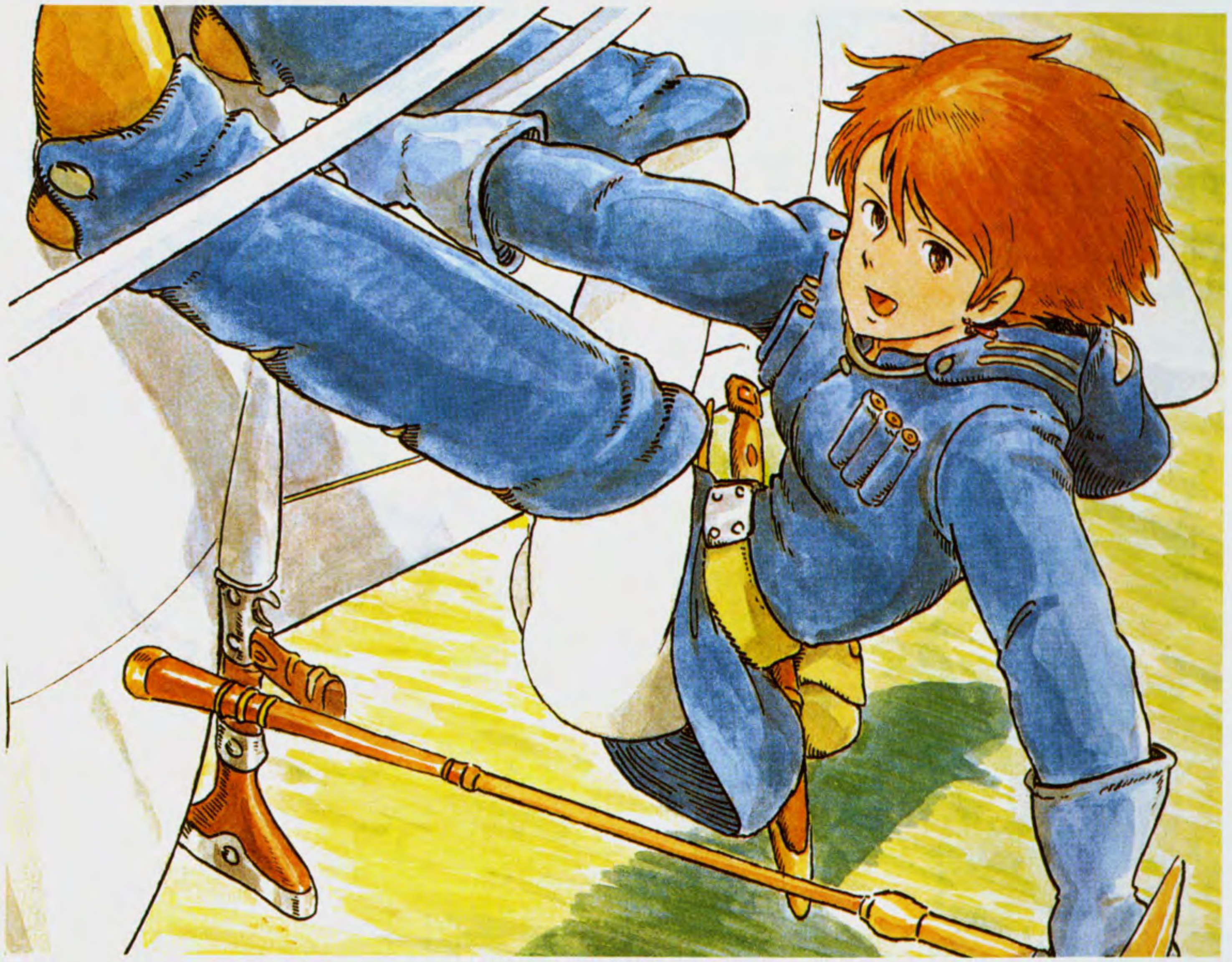
Monthly *Animage* February 1984 (Tokuma Shoten) attached calendar (Ed: Reproduced from the published version—the original and all photographic data have been lost.)

Subsequent appearances

None

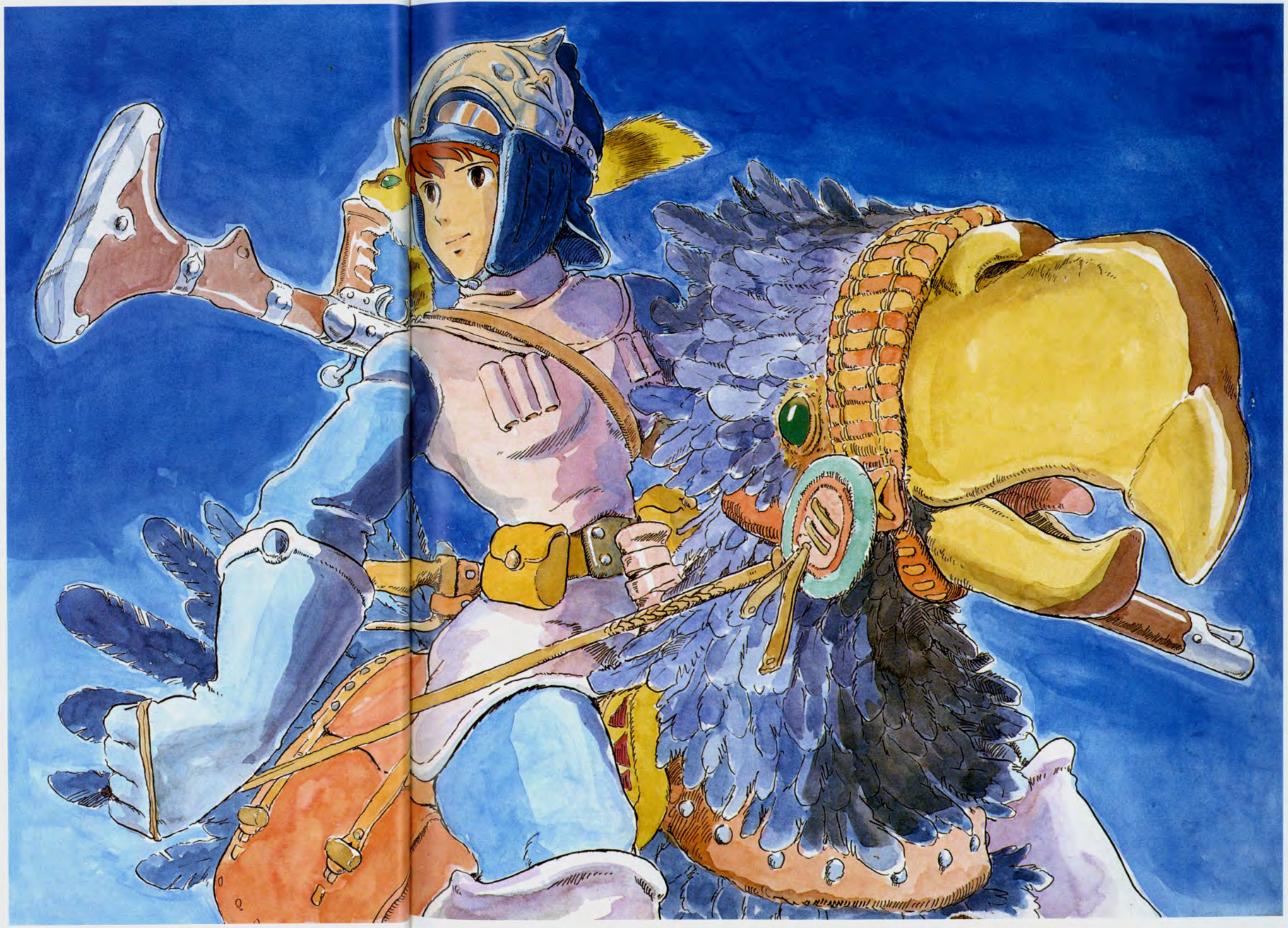
Character goods

None



Hayao Miyazaki/Comments

I wasn't finished painting this one! I decided it was a failure, and was going to toss it out, but the editor of *Animage* at the time, Suzuki-san, (Suzuki Shigeo, currently a producer at Studio Ghibli) said he liked it and took it home with him. Suzuki-san is a very strange person and prefers unfinished drawings. But I never expected him to actually use it.



Picture name (Size)

No name [W:380,H:270 mm=Watercolor]

First appearance

Movie Image Song EP* *"Nausicaä of the Valley of the Wind"* (TJC) Jacket/Released January 25, 1984

Subsequent appearances

● Movie soundtrack LP* *Toward the Far Away Land...* (TJC) jacket ● Symphony LP* *Legend of the Wind* (TJC) jacket ● Movie Image Song Single CD jacket (TJC) ● Video (TJC) advertisement flyer ● Collected in *The Art of Nausicaä* (Tokuma Shoten)

Character goods

● 1989 Calendar* ● 1991 Desktop calendar* ● Telephone card (all TJC) ● Plastic model *Journey Begins* 1/20 scale ● Package art ● 500p Jigsaw puzzle (all Tsukuda Original)

Hayao Miyazaki/Comments

I remember muttering to myself, "Another cover?" as I drew this for a series of four film comics [*laughs*]. The more I don't want to do something, the less I get done, so I forced myself to do all four at once. I remember how calm Kodansha's editor was despite my grumbling.

Picture name (Size)

No name [Size unknown=Watercolor]

First appearance

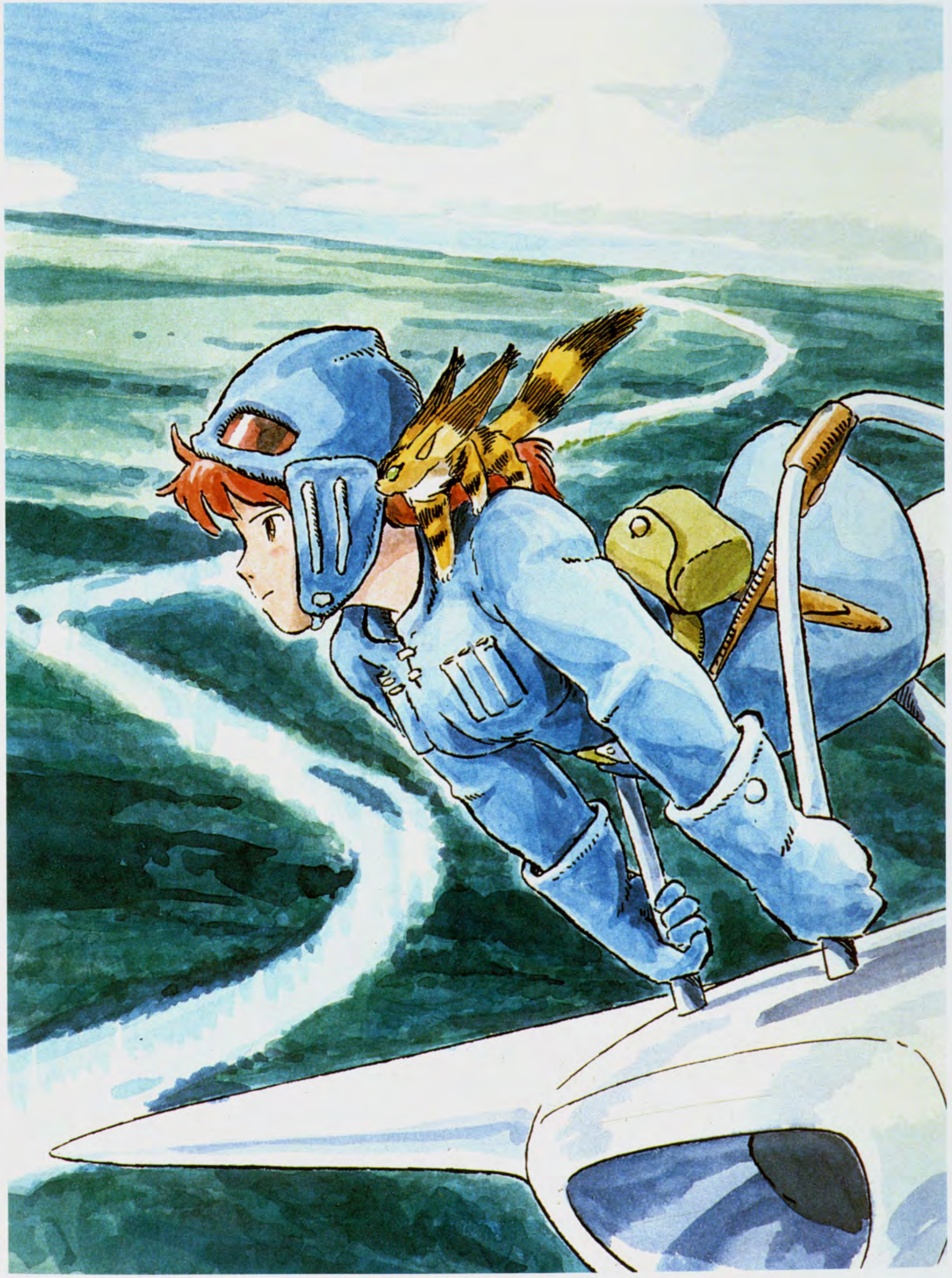
Anime Comics, *Nausicaä of the Valley of the Wind 1* (Kodansha) cover/
First published April 11, 1984
(Ed: The original has been lost, so reproduced from the photographs on file.)

Subsequent appearances

● Film Comic *Nausicaä of the Valley of the Wind 1* (Tokuma Shoten) cover

Character goods

None



Hayao Miyazaki/Comments

(Ed: See comment on page 34)

Picture name (Size)

No name [Size unknown=Watercolor]

First appearance

Anime Comics, *Nausicaä of the Valley of the Wind 2* (Kodansha) cover/
First published April 25, 1984

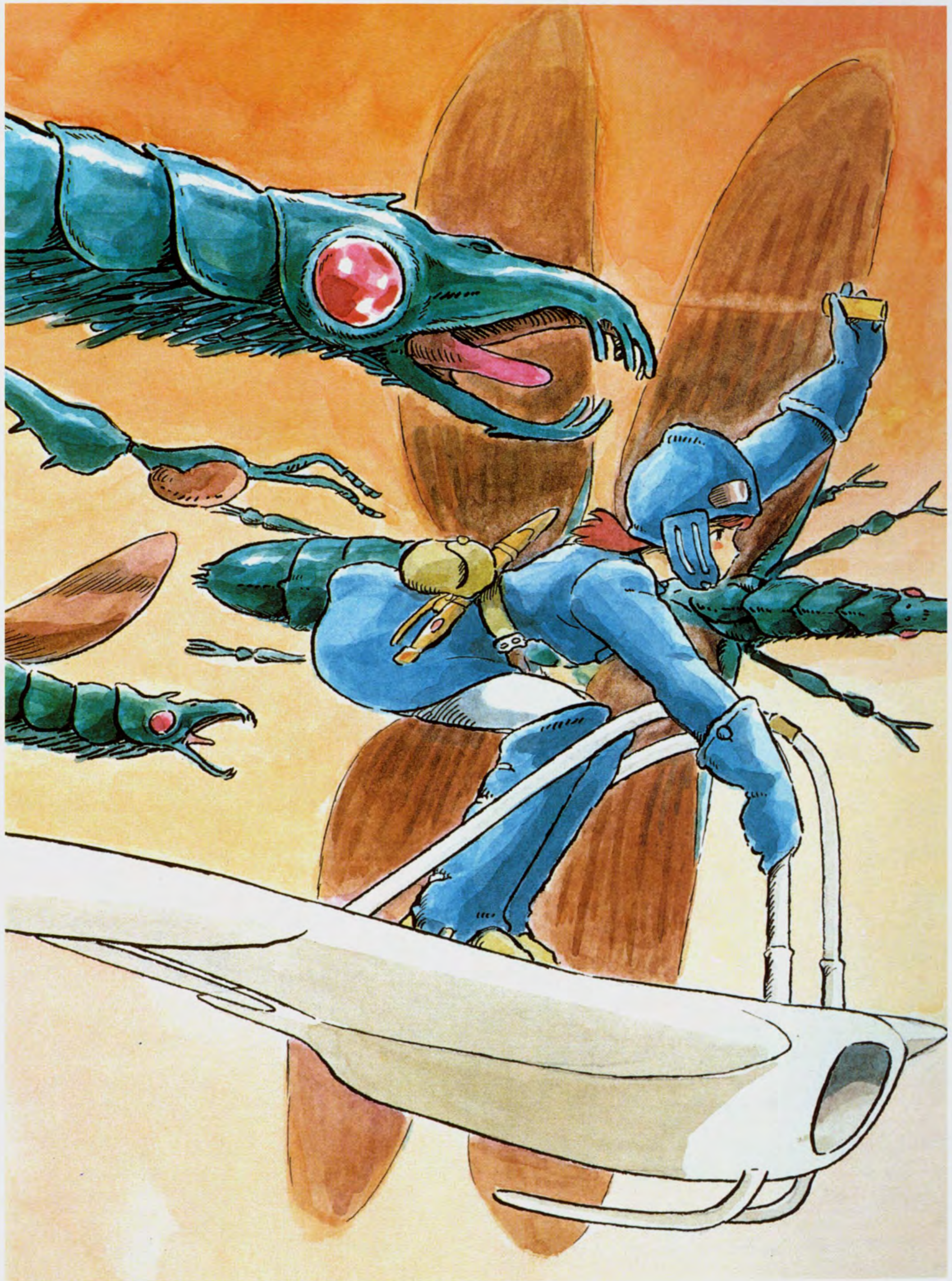
(Ed: The original has been lost, so reproduced from the photographs on file.)

Subsequent appearances

- Film Comic *Nausicaä of the Valley of the Wind 2* (Tokuma Shoten) cover

Character goods

None



Hayao Miyazaki/Comments

I drew this very quickly for the cover of the Roman album, but afterward there were lots of things pointed out to me. Even I have to wonder what would happen to Nausicaä if she climbed on board a mehve with such a thin belt, no matter how strong her abdomen is.

Picture name (Size)

No name [W:270,H:382 mm=Watercolor]

First appearance

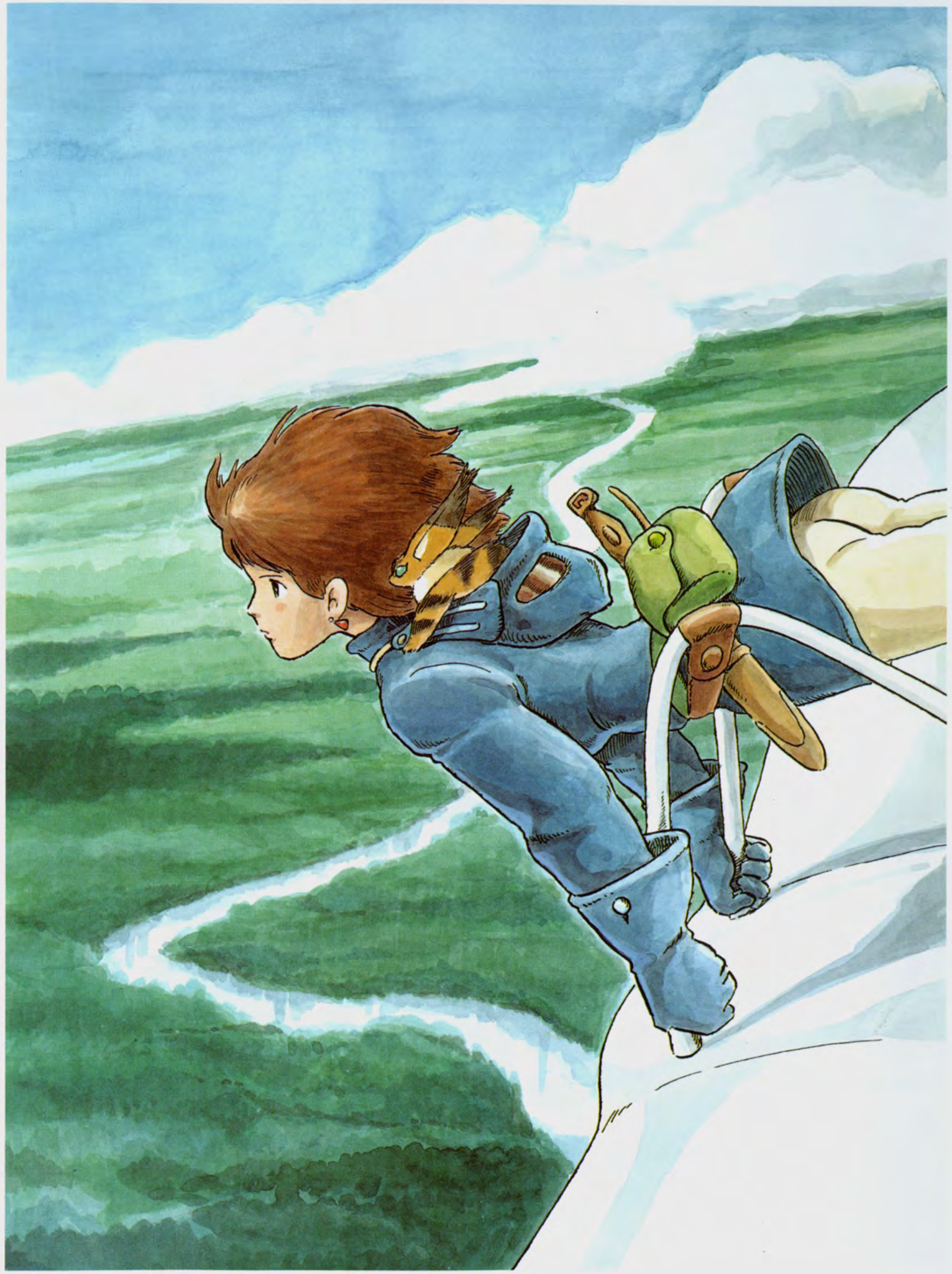
Roman Album - Extra *Nausicaä of the Valley of the Wind* (Tokuma Shoten) cover/First released May 1, 1984

Subsequent appearances

● Monthly Comic Box, January 1995 (Fusion Products) cover

Character goods

● 1988 Calendar* ● 1991 Desktop calendar* ● 1993 Calendar* (all TJC) ● Cassette index ● Tin pen case ● Desk pad ● Eraser ● Laminated card (all Movic)



Hayao Miyazaki/Comments

(Ed: See comment on page 34)

Picture name (Size)

No name [Size unknown=Watercolor]

First appearance

Anime Comics, *Nausicaä of the Valley of the Wind 3* (Kodansha) cover/
First published May 18, 1984

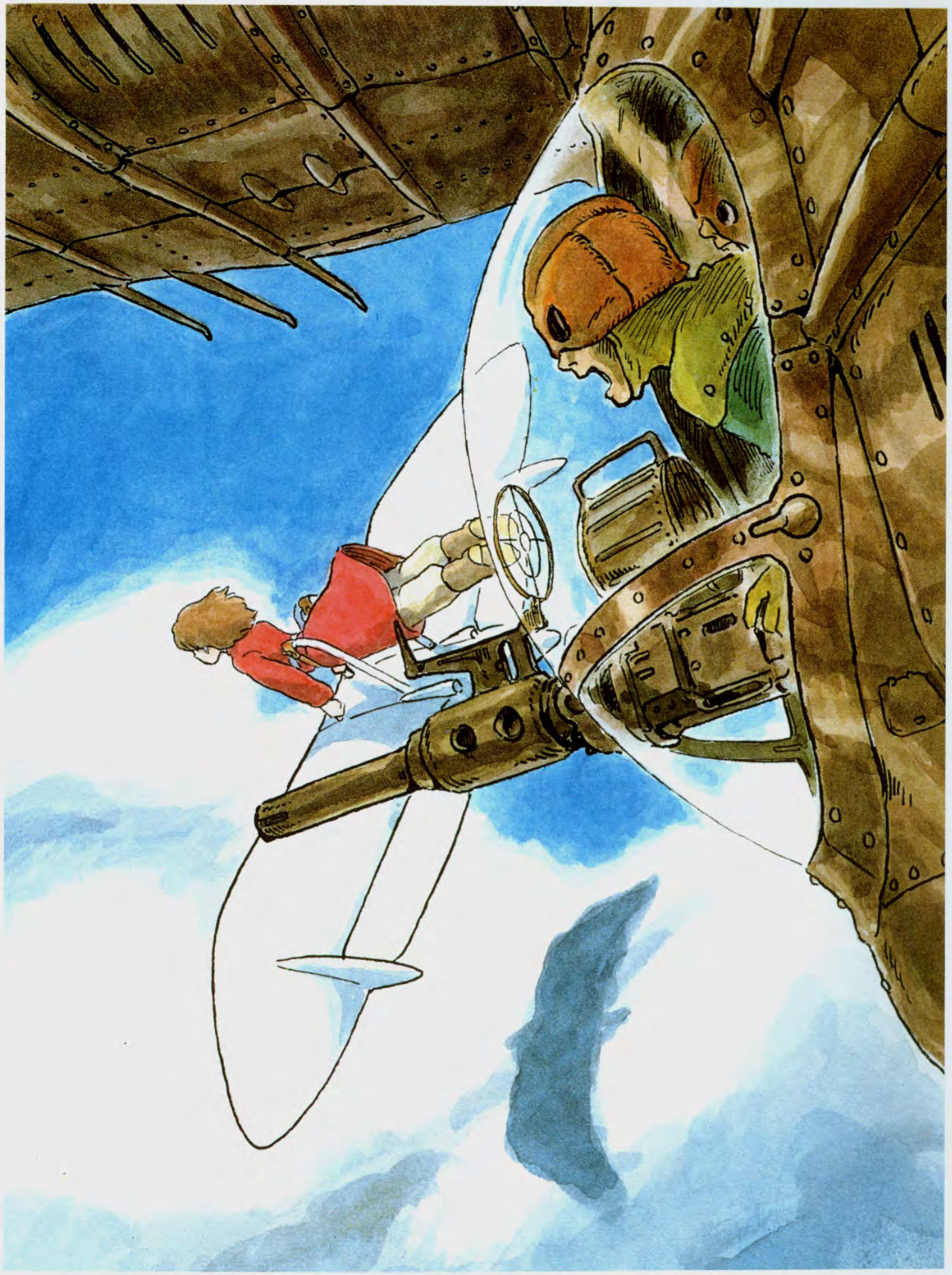
(Ed: The original has been lost, so reproduced from the photographs on file.)

Subsequent appearances

● Film Comic *Nausicaä of the Valley of the Wind 3* (Tokuma Shoten) cover

Character goods

None



Hayao Miyazaki/Comments

(Ed: See comment on page 34)

Picture name (Size)

No name [Size unknown=Watercolor]

First appearance

Anime Comics, *Nausicaä of the Valley of the Wind 4* (Kodansha) cover/First published May 30, 1984

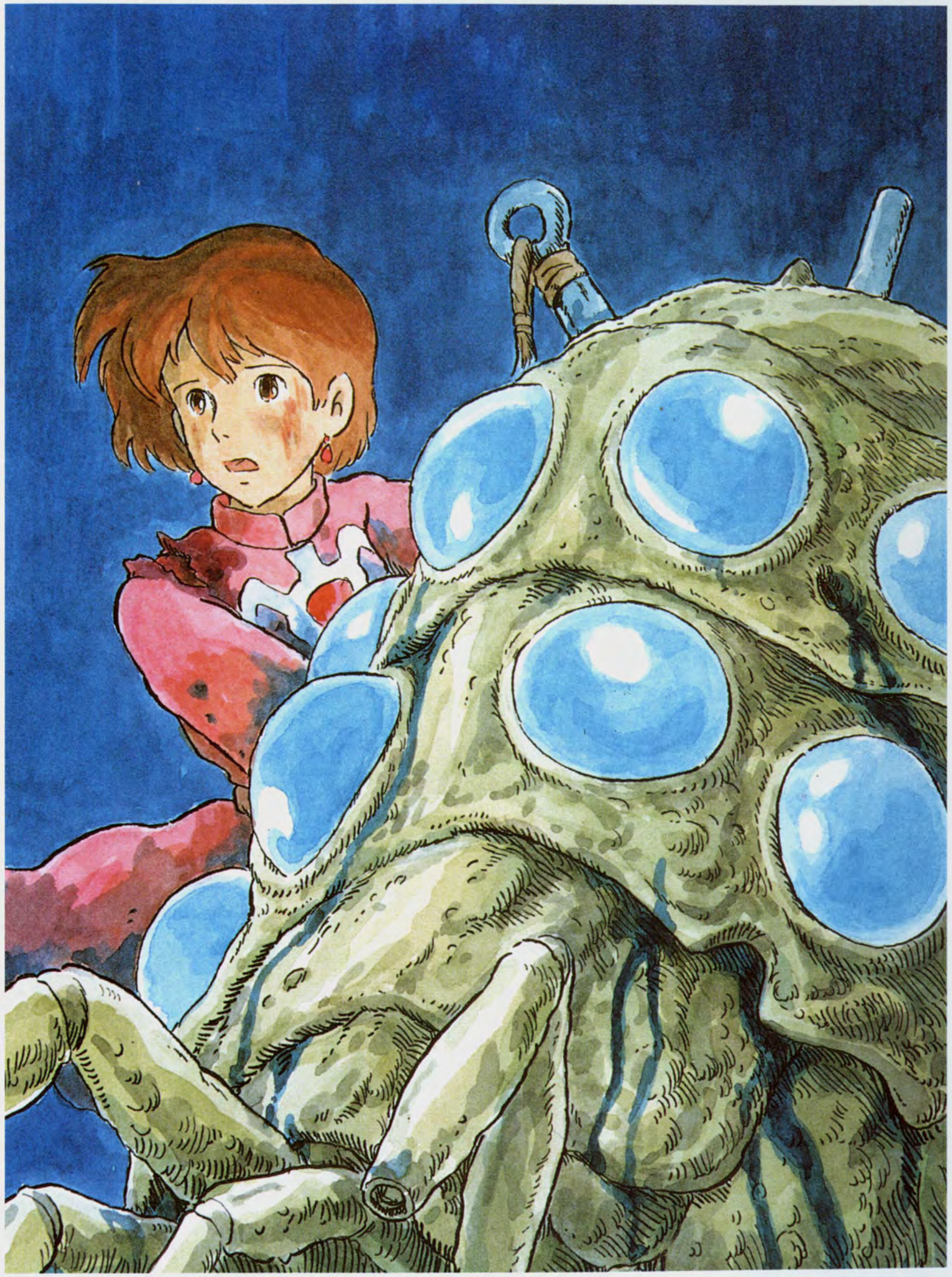
(Ed: The original has been lost, so reproduced from the photographs on file.)

Subsequent appearances

- ● Film Comic *Nausicaä of the Valley of the Wind 4* (Tokuma Shoten) cover

Character goods

None



Hayao Miyazaki/Comments

I wanted to use this kind of Venetian blind windmill in the movie but was unable to depict it in any kind of detail. So I was looking for a chance to draw one.

These type of windmill sails actually do exist. When the speed of the windmill passes a certain point, the blinds open letting the wind pass through—likewise, when the wind is too strong, this prevents the windmill from turning too fast and breaking.

Picture name (Size)

No name [W:271,H:380 mm=Watercolor]

First appearance

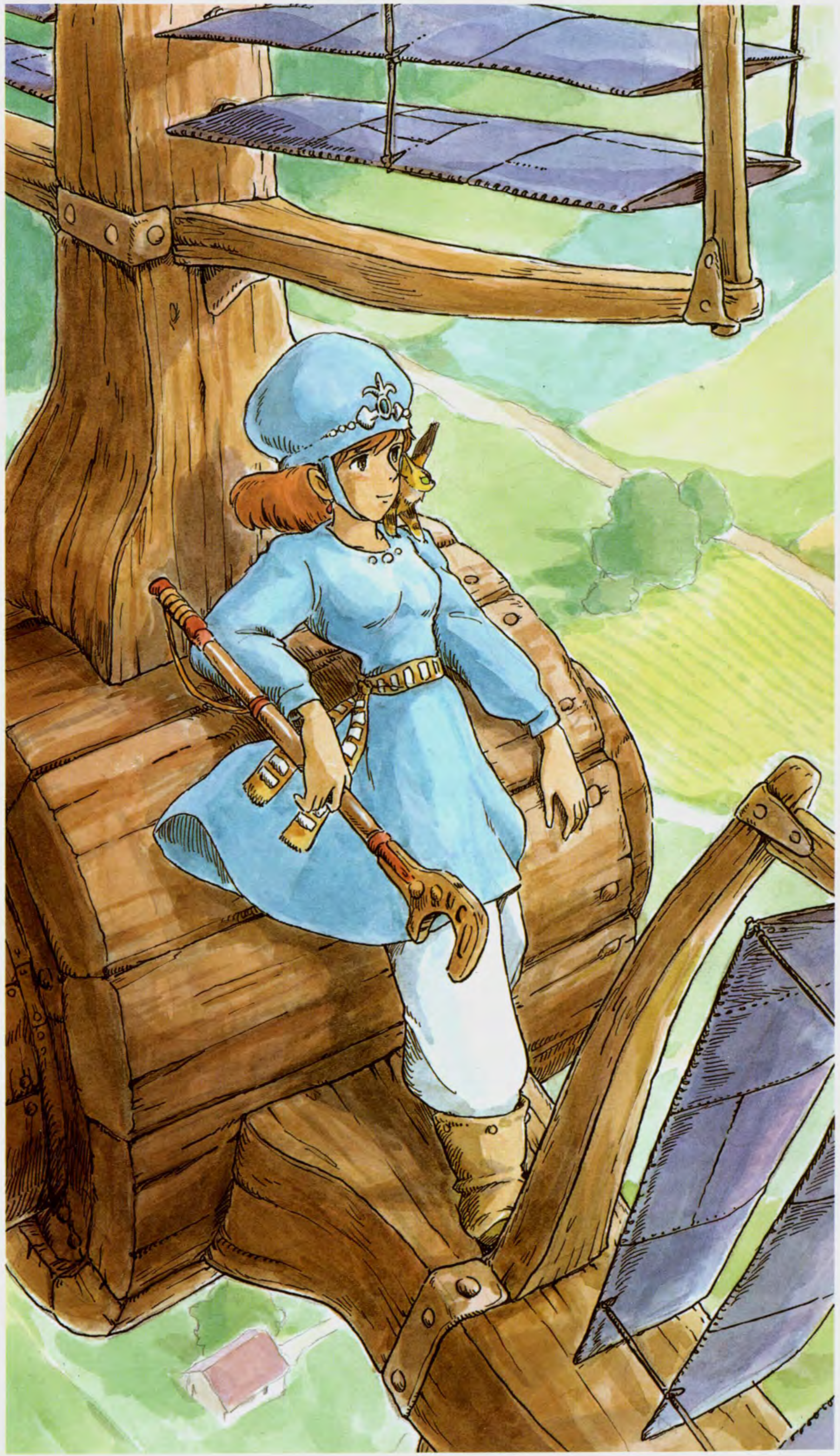
300p Jigsaw puzzle (Tsukuda Original)/Released April or May of 1984

Subsequent appearances

None

Character goods

● Jumbo Figure Series, *Nausicaä of the Valley of the Wind* (Tsukuda Original) package art (Ed: This illustration was actually drawn for the package art of the jumbo figure series, but that ended up being released several months after the puzzle.)



Hayao Miyazaki/Comments

I drew this as I was starting to figure out what Nausicaä was going to have to do, which is probably why I liked it so much. At the time I had no idea how the story would actually turn out. But I had a very strong feeling that this was where the story was headed. I just knew there would come a time when the baggage of everything she was carrying would prevent her from flying happily through the air, and force her to trudge along on the surface.

Picture name (Size)

No name [W:270,H:380 mm=Watercolor]

First appearance

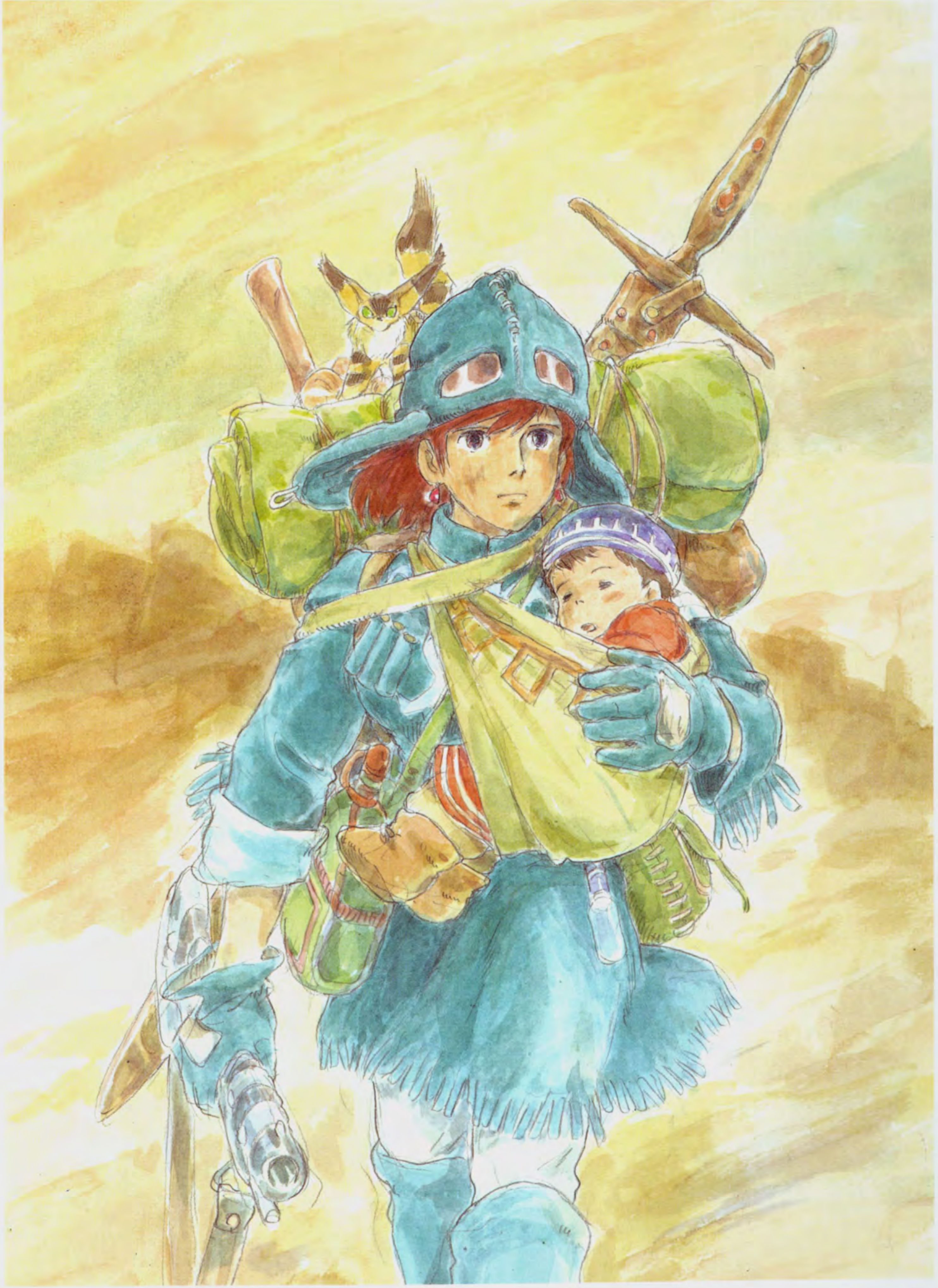
Monthly *Animage* August 1989 (Tokuma Shoten) cover

Subsequent appearances

● CD and Cassette *Hi-tech Series* (TJC) jacket ● Score *Easy Electone Best Sound* (DoReMi Score Publishing) cover

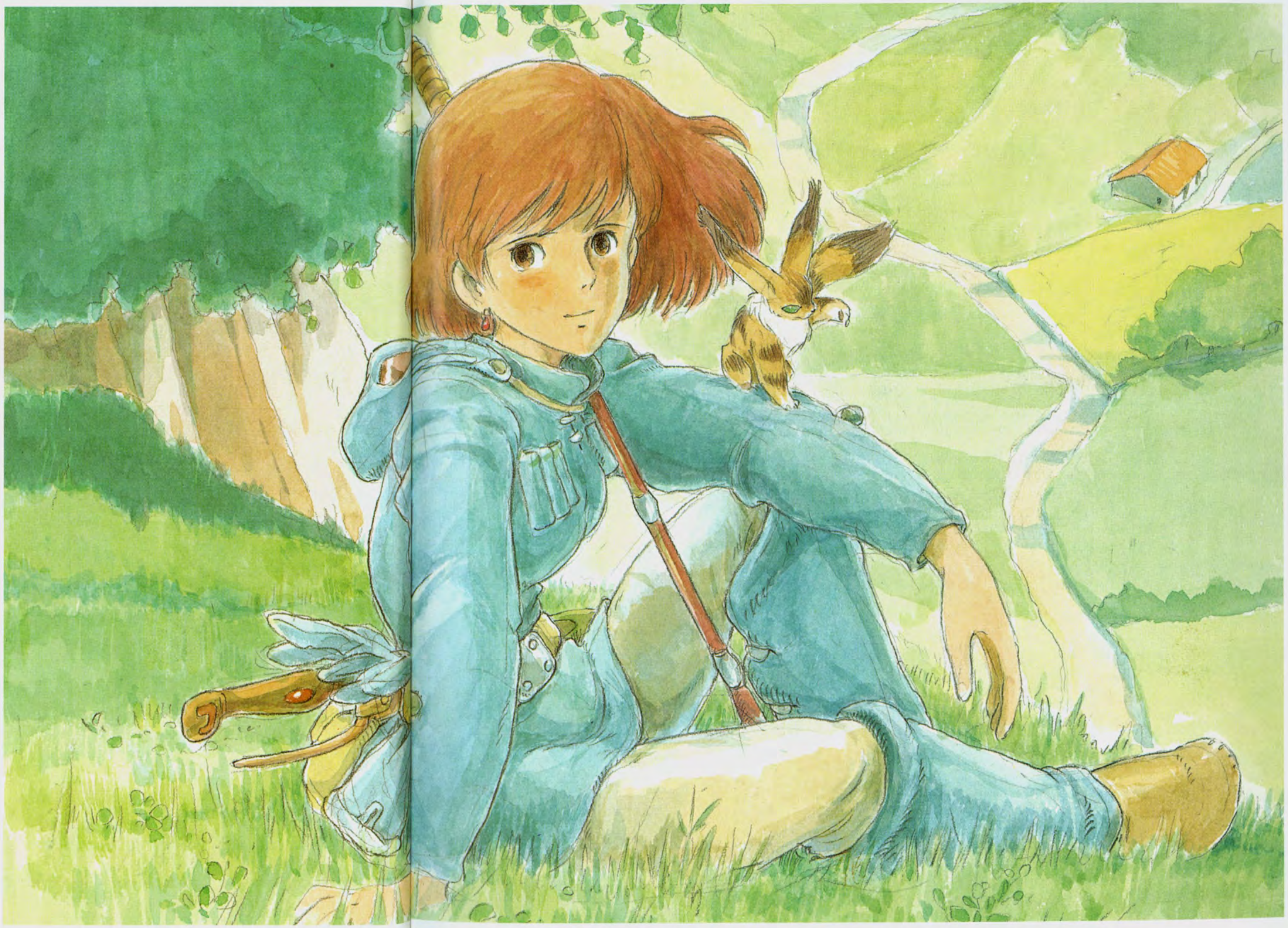
Character goods

● 1991 Desktop calendar* ● 1993 Calendar* ● Cassette index (all TJC) ● Poster ● Desk pad ● Cassette index ● Notebook (all Movic)



Hayao Miyazaki/Comments

One of seven pictures I was asked to do for a calendar. I had to make them all look different, and I remember having a lot of trouble with this. The pictures of the wormhandlers or the God Warrior were things I was pretty sure were going to happen, but the story wasn't finished yet at all. The picture of the God Warrior in particular is a little different from what actually ended up happening. One of these (pp 56-57) is a different size from the others because I was trying to save time by drawing at half the size.



Picture name (Size)

No name [W:380,H:266 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

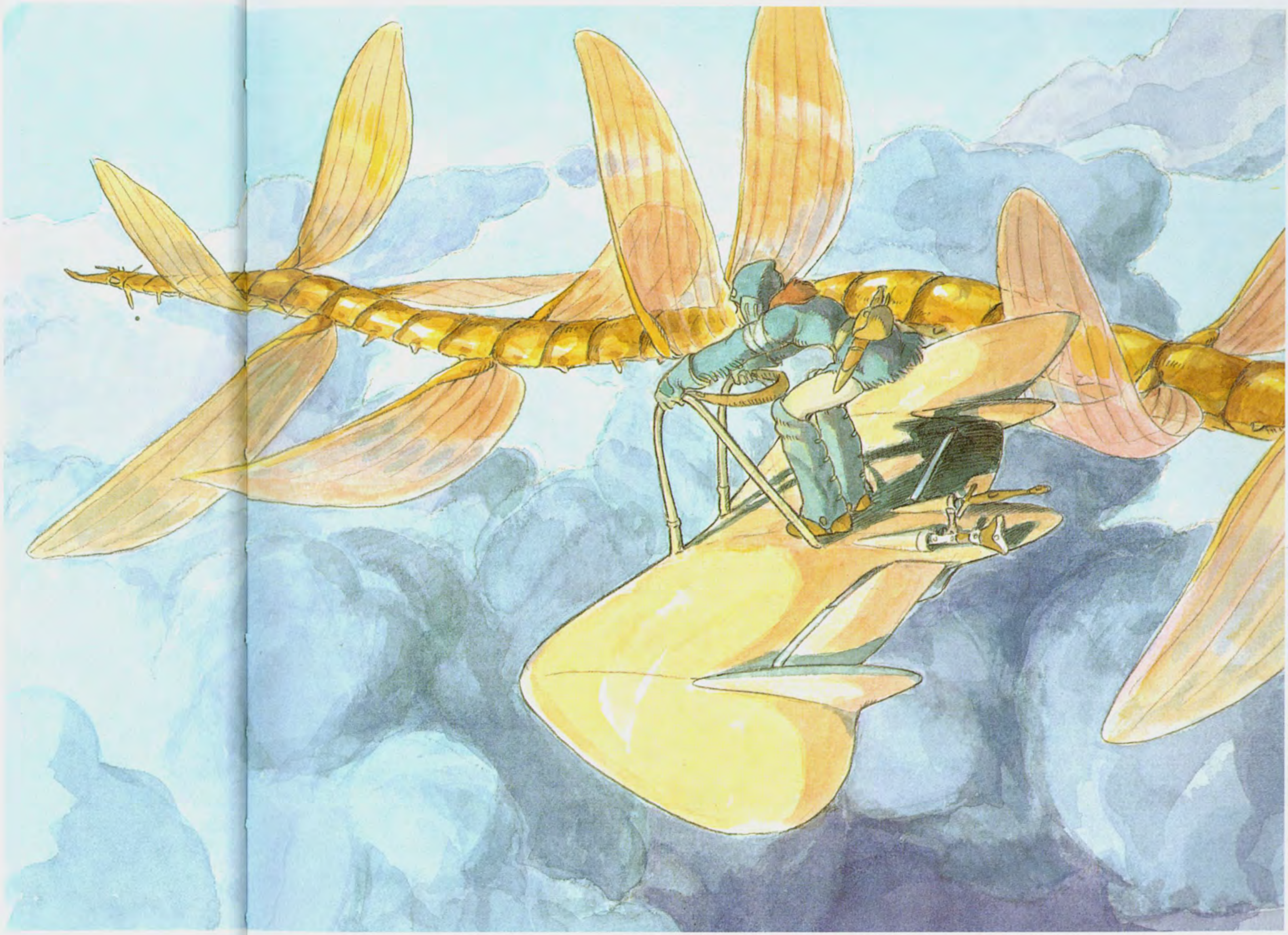
● Score *Brass Quintet/Brass Fantasia* (DoReMi Score Publishers) cover

Character goods

● 1991 Calendar* ● 1000p Jigsaw puzzle (Nausicaä at Rest) ● Notebook ● Tin pen case ● Eraser ● Desk pad ● Memo pad ● Tapestry ● Poster ● Fan ● Photo album ● Playing cards ● Mini alarm clock ● Telephone card (all TJC) ● Jumbo Figure Series Nausica/Resting 1/12 scale package art (Tsukuda Original)

Hayao Miyazaki/Comments

(Ed: See comment on page 48)



Picture name (Size)

No name [W:380,H:270 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

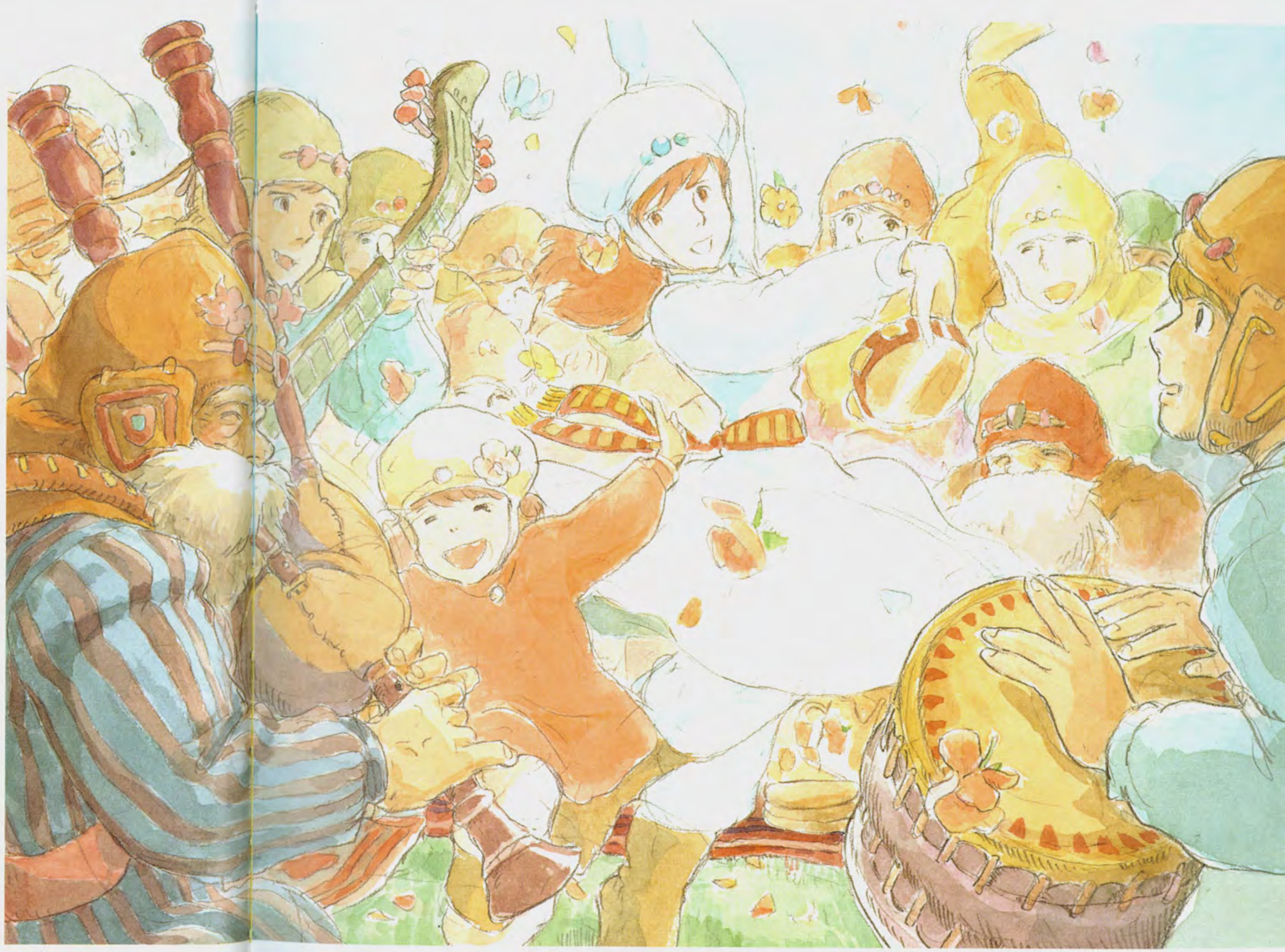
None

Character goods

None

Hayao Miyazaki/Comments

(Ed: See comment on page 48)



Picture name (Size)

No name [W:381,H:271 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

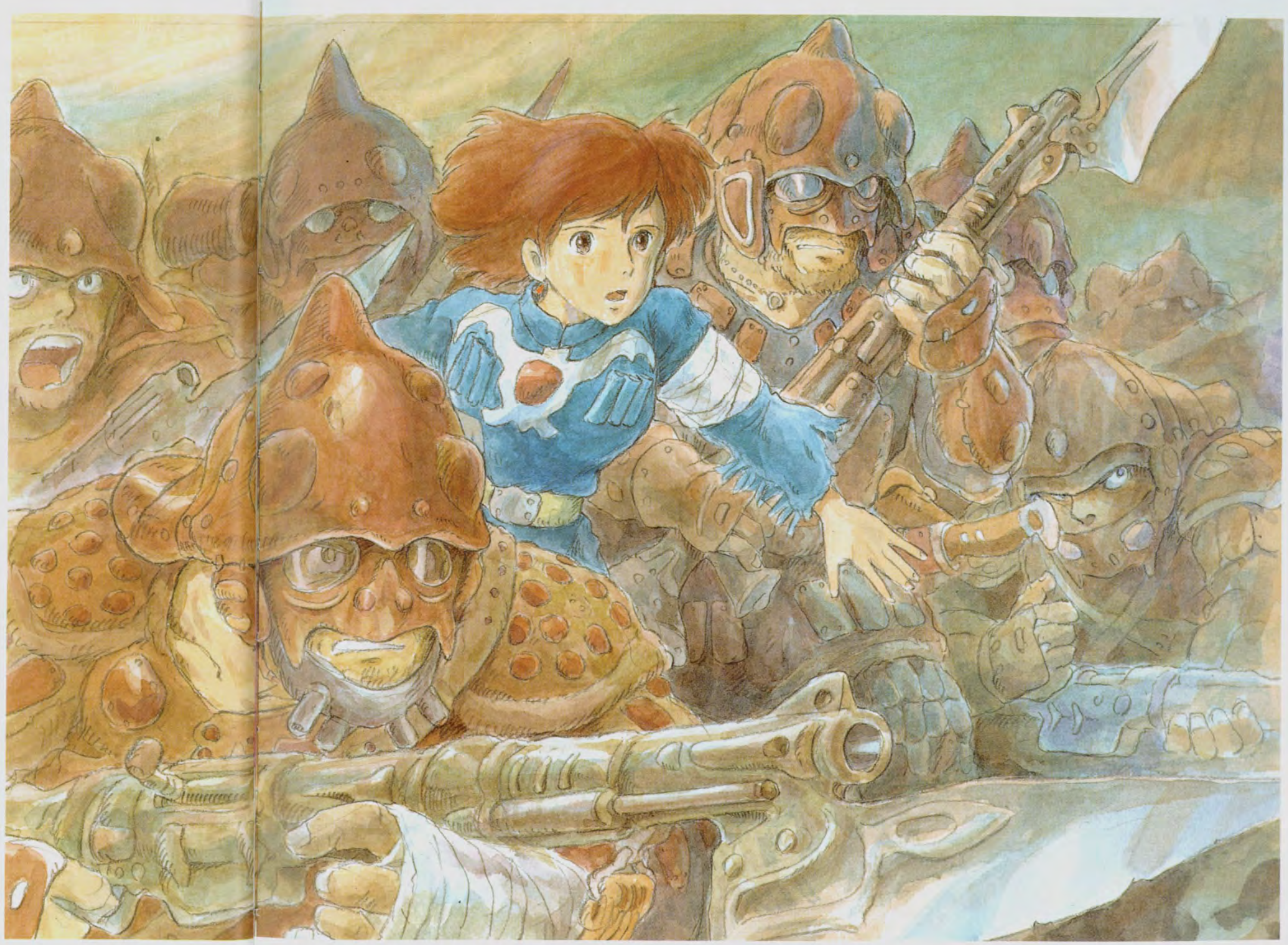
None

Character goods

- 1991 Calendar* (TJC)

Hayao Miyazaki/Comments

(Ed: See comment on page 48)



Picture name (Size)

No name [W:380,H:272 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

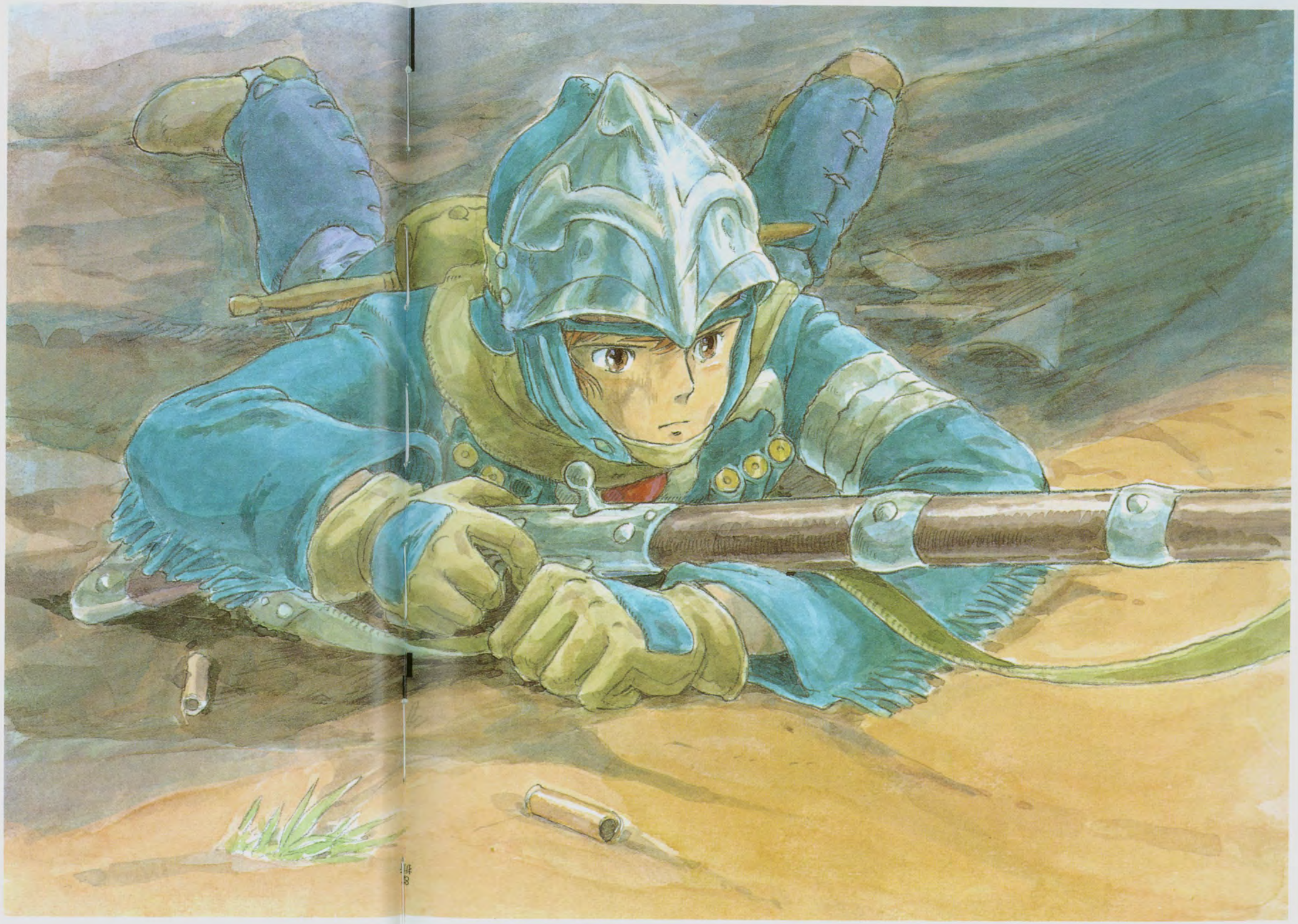
None

Character goods

● 1991 Desktop calendar* ● Cassette index (all TJC)

Hayao Miyazaki/Comments

(Ed: See comment on page 48)



Picture name (Size)

No name [W:273,H:189 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

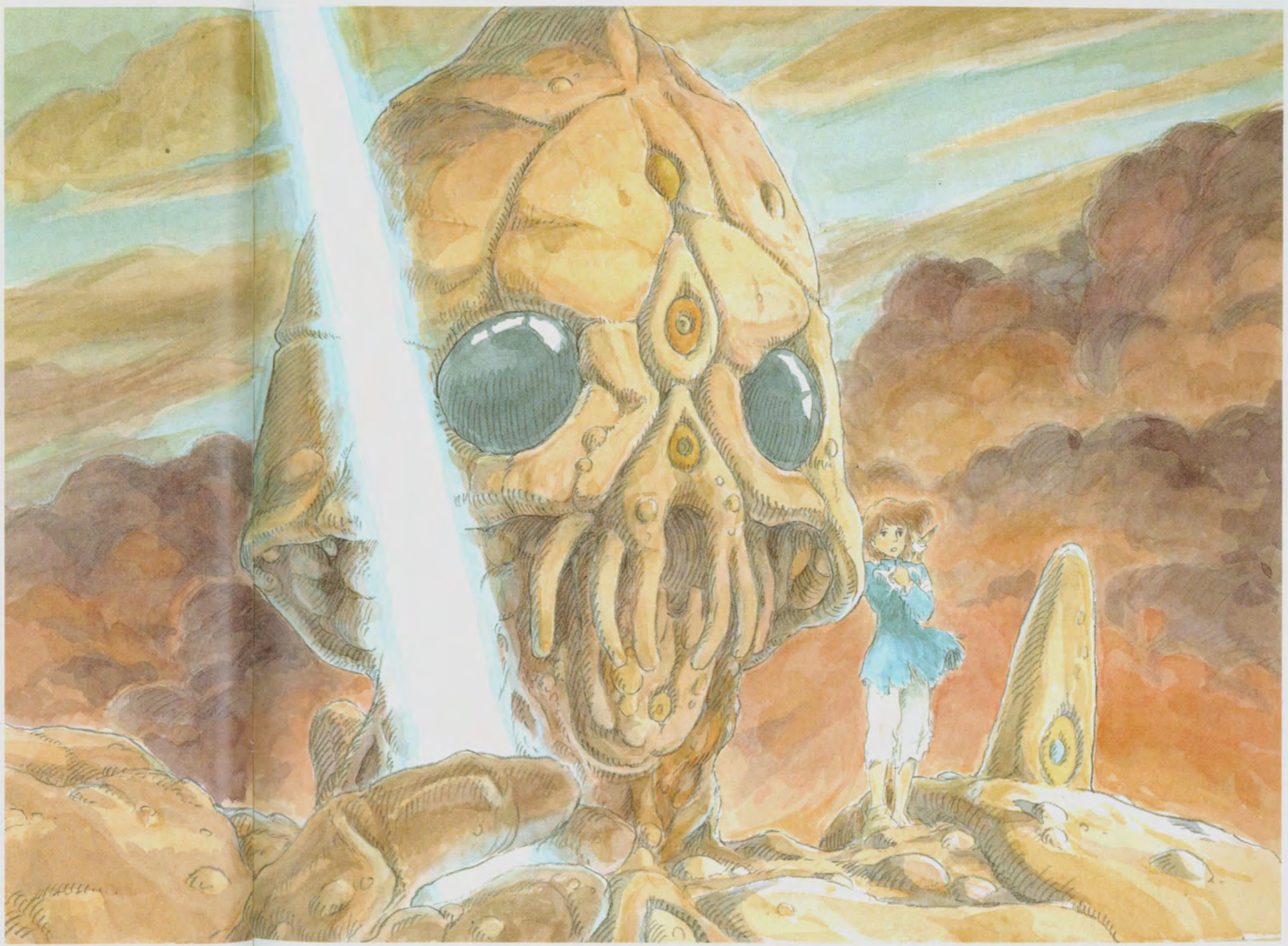
None

Character goods

● 1989 Calendar* ● 1991 Desktop calendar* ● Telephone card (all TJC) ● Desk pad ● Laminated card (all Movie)

Hayao Miyazaki/Comments

(Ed: See comment on page 48)



Picture name (Size)

No name [W:379,H:270 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

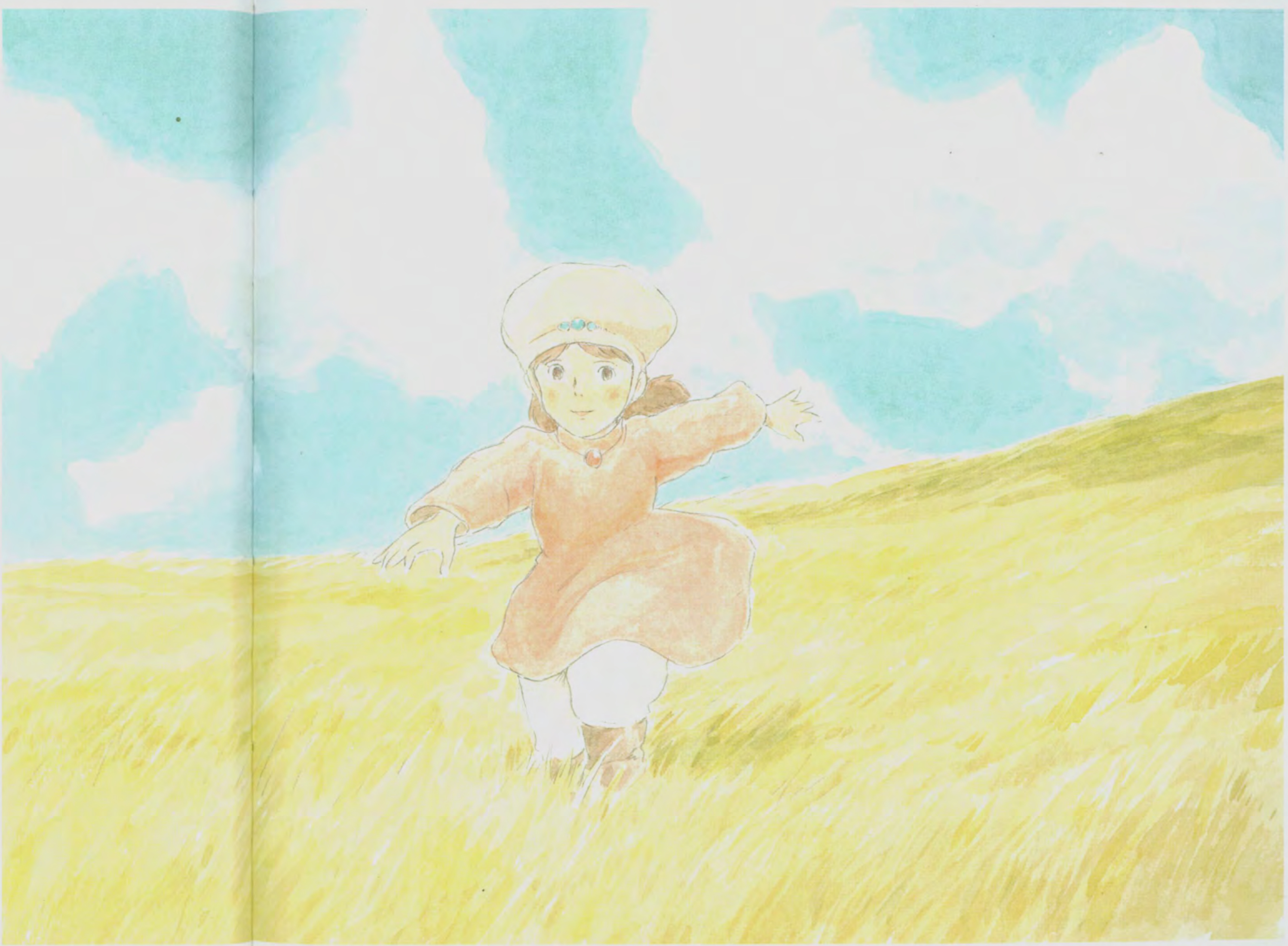
None

Character goods

1991 Desktop calendar* (TJC)

Hayao Miyazaki/Comments

(Ed: See comment on page 48)



Picture name (Size)

No name [W:382,H:269 mm=Watercolor]

First appearance

1985 Calendar* (TJC) Drawn for it/Released in the Fall of 1984

Subsequent appearances

None

Character goods

● 1991 Desktop calendar* (TJC)

Hayao Miyazaki/Comments

I first drew this picture for the cover of *Animage*, but I messed it up and had to cut the right side of it away and glue a new piece of paper in place of it. Before I did this I had drawn several soldiers.

I chose Kushana as my subject because she seemed to be very important to me at the time. But my editors said it wasn't a good choice for the cover of *Animage* and used it as the cover of the collected manga instead.

Picture name (Size)

No name [W:268,H:378 mm=Watercolor]

First appearance

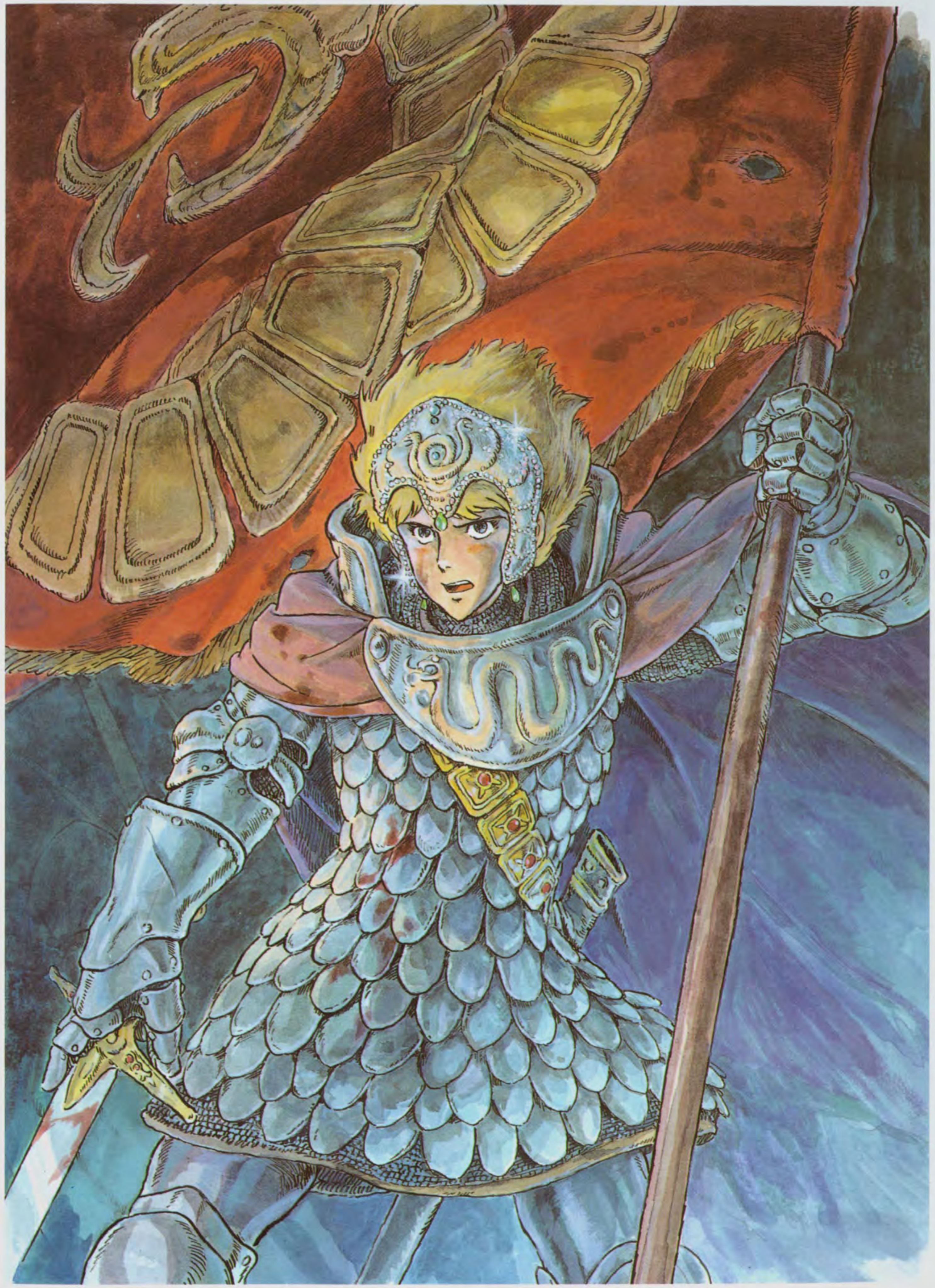
Animage Comics Wide Ban *Nausicaä of the Valley of the Wind 3* (Tokuma Shoten) cover/First published December 15, 1984

Subsequent appearances

None

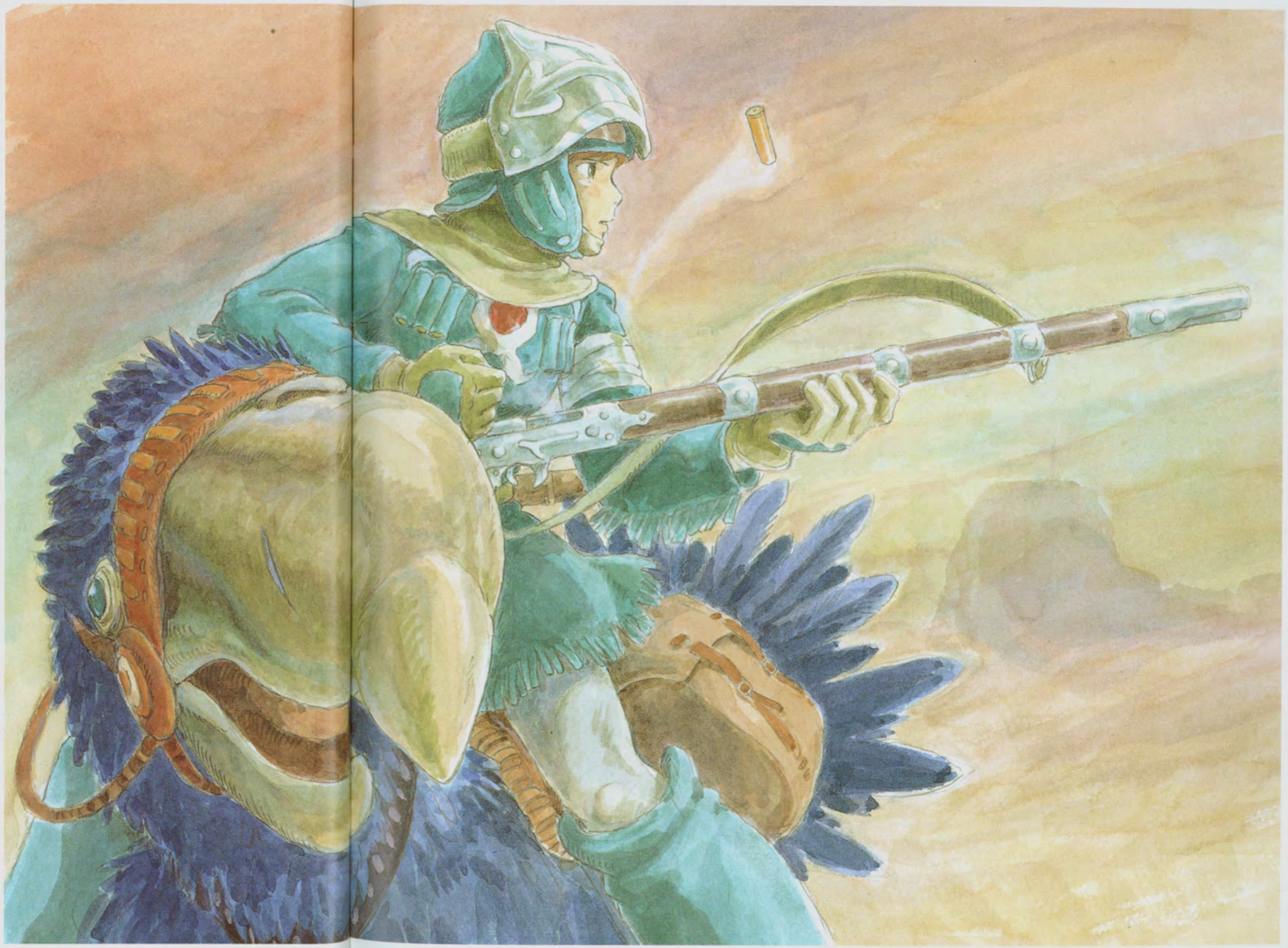
Character goods

● 1988 Calendar* (TJC)



Hayao Miyazaki/Comments

I don't remember what I drew this for.



Picture name (Size)

No name [W:380,H:270 mm=Watercolor]

First appearance

Animage Comic Wide Ban *Nausicaä of the Valley of the Wind 3* (Tokuma Shoten) pin-up/First published December 15, 1984

Subsequent appearances

None

Character goods

● 1988 Calendar* ● 1991 Desktop calendar* ● Notebook ● Desk pad ● Poster ● Cassette index ● Telephone card ● Eraser ● Pouch ● Pass case (all TJC) ● Desk pad ● Laminated card (all Movic)

Hayao Miyazaki/Comments

The insert in the upper left was the first panel on a manga page I ended up scrapping, and I randomly happened to color it in. I had decided the panel didn't work in the flow of the story, and I have wasted countless pages like this. The first page of every issue always gives me endless trouble. I paste a bit of paper over the rejected panel, draw again, and then paste a third layer on top of that, then cut the whole thing out and tape a new piece onto the back of the page...all sorts of methods.

I used this one as an insert here, presumably because I didn't want to waste it, and had a flash of inspiration.

Picture name (Size)

Torumekia Battle Lines map [W:384, H:271 mm=Watercolor]

First appearance

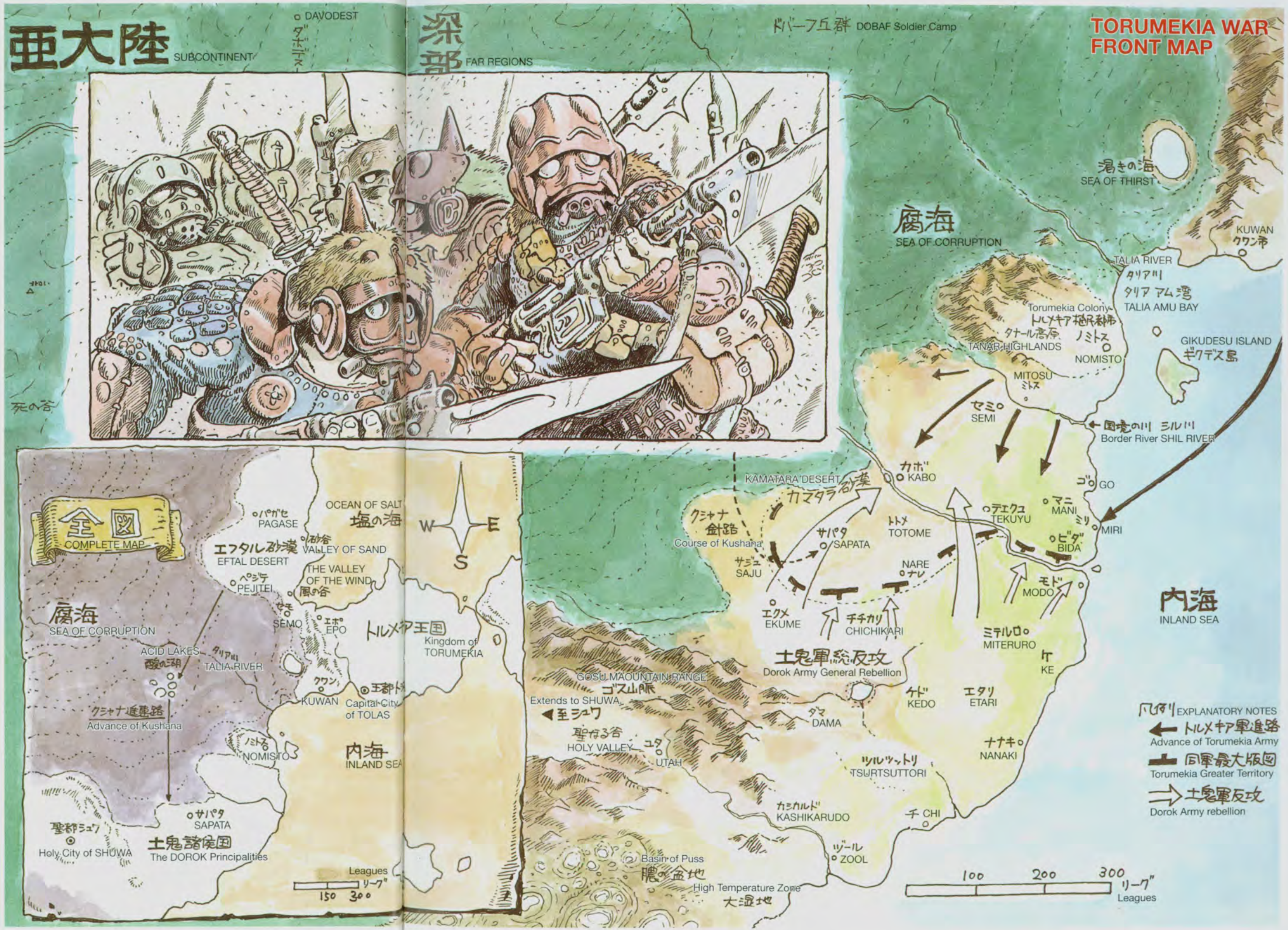
Animage Comics Wide Ban *Nausicaä of the Valley of the Wind 3* (Tokuma Shoten) pin-up back/First published December 15, 1984

Subsequent appearances

Animage Comics Wide Ban *Nausicaä of the Valley of the Wind 4* (Tokuma Shoten) pin-up back

Character goods

None


TORUMEKIA WAR FRONT MAP
亜大陸 SUBCONTINENT
DAVODEST
ダボデス
深部 FAR REGIONS
ドバーフ丘群 DOBAF Soldier Camp
死の谷
腐海
SEA OF CORRUPTION
渇きの海
SEA OF THIRST
KUWAN
クワン市
TALIA RIVER
タリア川
タリア アム湾
TALIA AMU BAY
Torumekia Colony
トルメキア植民都市
タナール高原
TANAR HIGHLANDS
ノミトス
NOMISTO
GIKUDESU ISLAND
ギクデス島
MITOSU
ミトス
セミ
SEMI
国境の川 シル川
Border River SHIL RIVER
カボ
KABO
ゴ GO
マニ
MANI
ミリ
MIRI
テエクユ
TEKUYU
ビダ
BIDA
KAMATARA DESERT
カマタラ砂漠
クシャナ
針路
Course of Kushana
サジュ
SAJU
サパタ
SAPATA
トトメ
TOTOME
NARE
ナレ
モド
MODO
エクメ
EKUME
チチカリ
CHICHIKARI
ミテルロ
MITERURO
ケ
KE
内海
INLAND SEA
土鬼軍総反攻
Dorok Army General Rebellion
GOSU MAOUNTAIN RANGE
ゴス山脈
Extends to SHUWA
至シュワ
聖なる谷
HOLY VALLEY
ユタ
UTAH
ダマ
DAMA
ケド
KEDO
エタリ
ETARI
ナナキ
NANAKI
ツルツットリ
TSURTSUTTORI
カシカルド
KASHIKARUDO
チ CHI
ツール
ZOOL
Basin of Puss
膿の盆地
High Temperature Zone
大湿地
凡例 EXPLANATORY NOTES
トルメキア軍進路
Advance of Torumekia Army
同軍最大版図
Torumekia Greater Territory
土鬼軍反攻
Dorok Army rebellion
100
200
300
リーグ
Leagues
全図
COMPLETE MAP
パガセ
PAGASE
OCEAN OF SALT
塩の海
エフタル砂漠
EFTAL DESERT
砂谷
VALLEY OF SAND
THE VALLEY OF THE WIND
風の谷
ペジテ
PEJITEI
セモ
SEMO
エポ
EPO
W
E
S
トルメキア王国
Kingdom of TORUMEKIA
腐海
SEA OF CORRUPTION
ACID LAKES
酸の湖
タリア川
TALIA RIVER
クワン
KUWAN
王都トラス
Capital City of TOLAS
クシャナ進軍路
Advance of Kushana
ノミトス
NOMISTO
内海
INLAND SEA
サパタ
SAPATA
聖都シュワ
Holy City of SHUWA
土鬼諸侯国
The DOROK Principalities
Leagues
リーグ
150
300

Hayao Miyazaki/Comments

Drawing pictures like this, which have nothing to do with the story, doesn't really excite me. I was asked to do this well after the movie was finished and personally, once the movie ends, it all ends as far as I'm concerned. So I can't say my heart was really in this one.

Picture name (Size)

No name [Size unknown=Watercolor]

First appearance

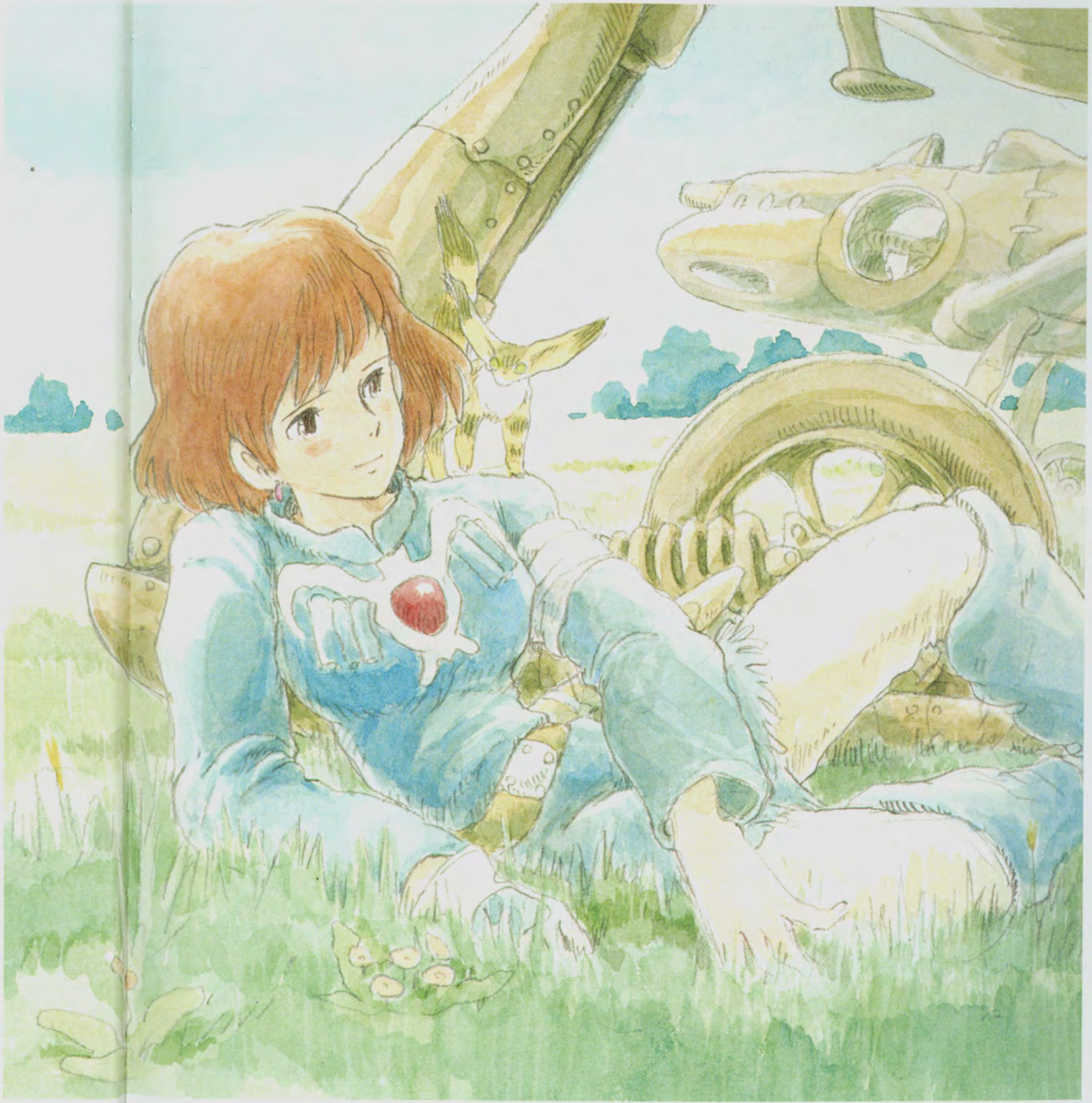
Monthly *Animage* January 1985 (Tokuma Shoten) attached calendar
(Ed: The original has been lost, so reproduced from archived photographs.)

Subsequent appearances

● Monthly *Animage* July 1985 (Tokuma Shoten) cover for attached address book

Character goods

● Poster ● Telephone card ● Desk pad ● Tin pen case ● Shopping bag (all TJC)



Hayao Miyazaki/Comments

I know I'm the one who drew this, but I don't really like this picture. The Nausicaä inside me would never pose like this.

Picture name (Size)

No name [W:270,H:380 mm=Watercolor]

First appearance

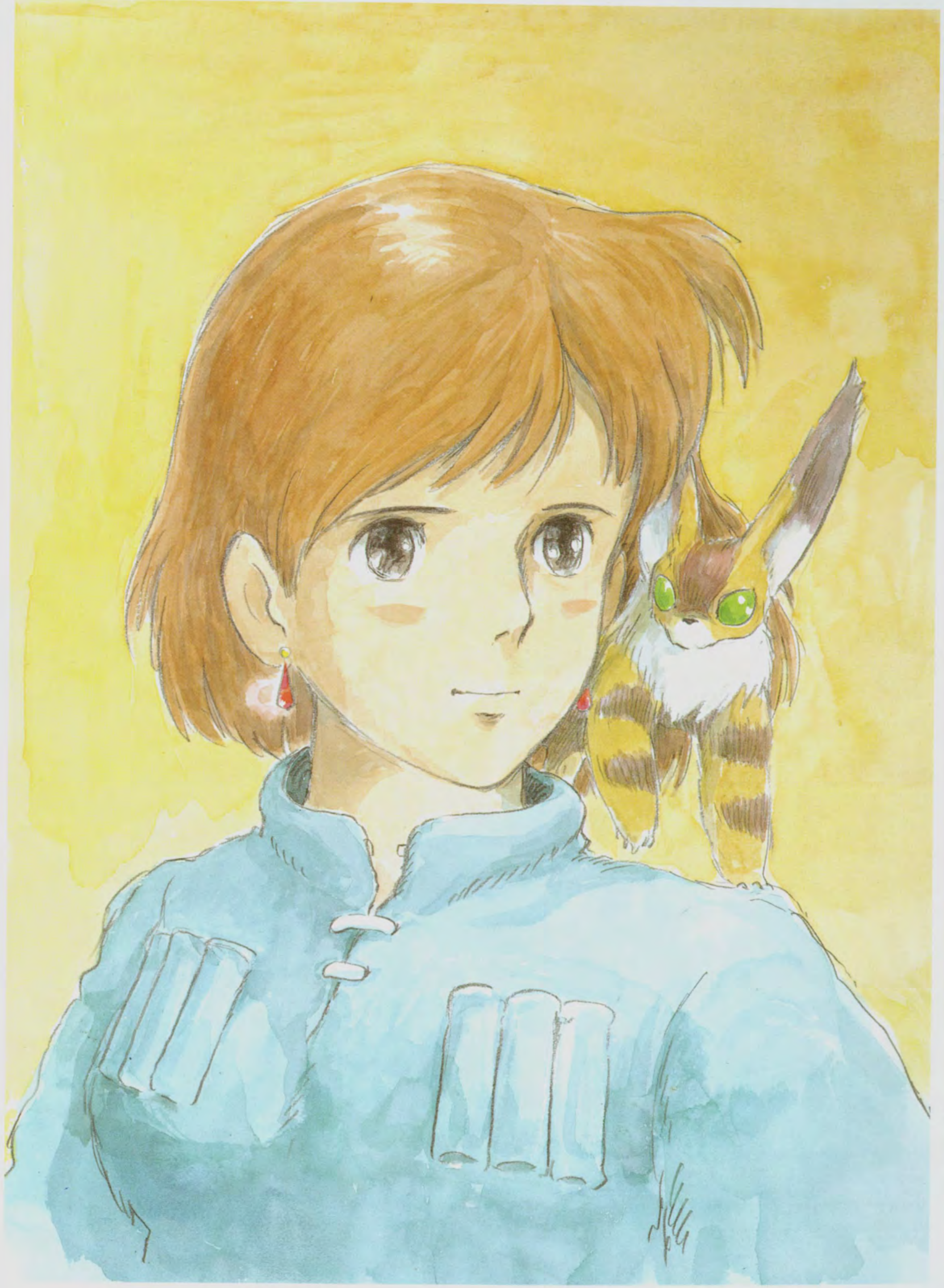
Monthly *Animage* June 1985 (Tokuma Shoten) Drawn for the 7th Anime GP announcements article

Subsequent appearances

● *Animage* Game Bunko *Defeat the God Warrior!* (Tokuma Shoten) cover
● Score *Easy Piano Piece* (Yamaha Music Media) cover

Character goods

● 1988 Calendar* ● 1991 Desktop calendar* ● 1993 Calendar* ● Poster ● Cassette index ● Telephone card ● Tin pen case ● Notebook ● Desk pad ● File ● Binder ● Eraser ● Memo pad ● Pouch ● Pass case (all TJC)



Hayao Miyazaki/Comments

I have no idea when I drew this.

Picture name (Size)

No name [W:138,H:125 mm=Watercolor]

First appearance

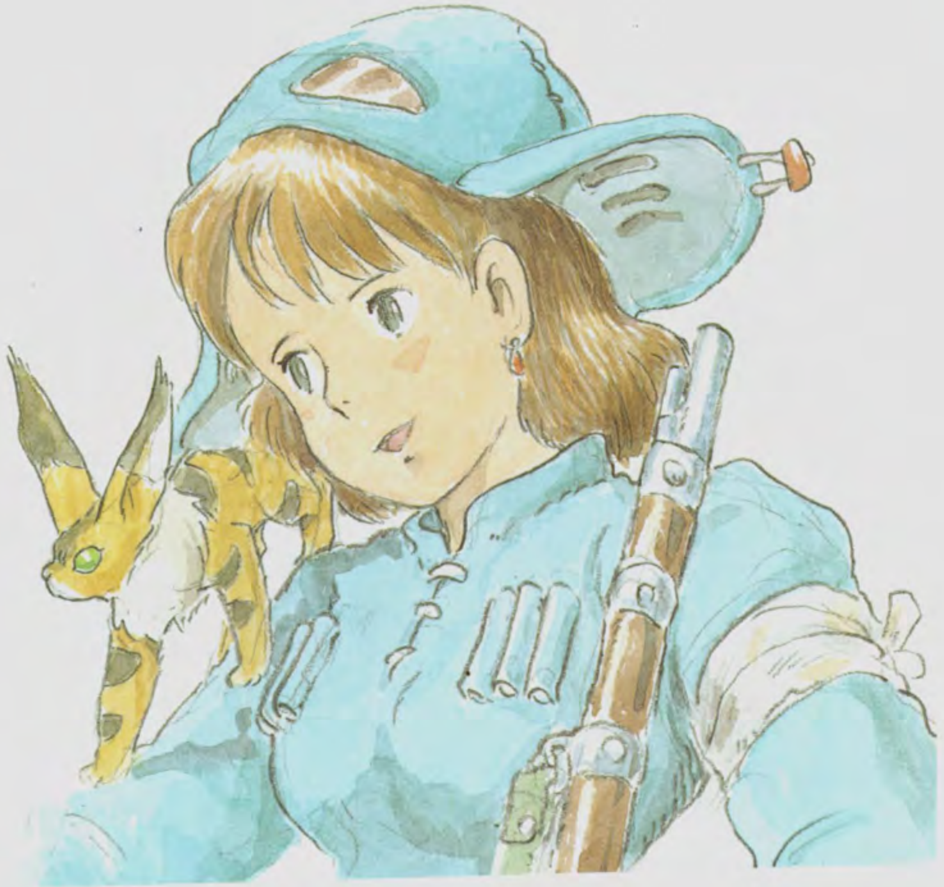
Monthly *Animage* November 1986 (Tokuma Shoten) - Drawn as part of the 100-issue memorial telephone card present project

Subsequent appearances

● Monthly *Animage* March 1987 (Tokuma Shoten) attached telephone card sticker

Character goods

None



Hayao Miyazaki/Comments

I drew this for the cover of *Animage*. Pictures with light coloring like this often end up looking very different once it comes time to print them. This one turned out particularly badly.

Picture name (Size)

No name [W:270,H:381 mm=Watercolor]

First appearance

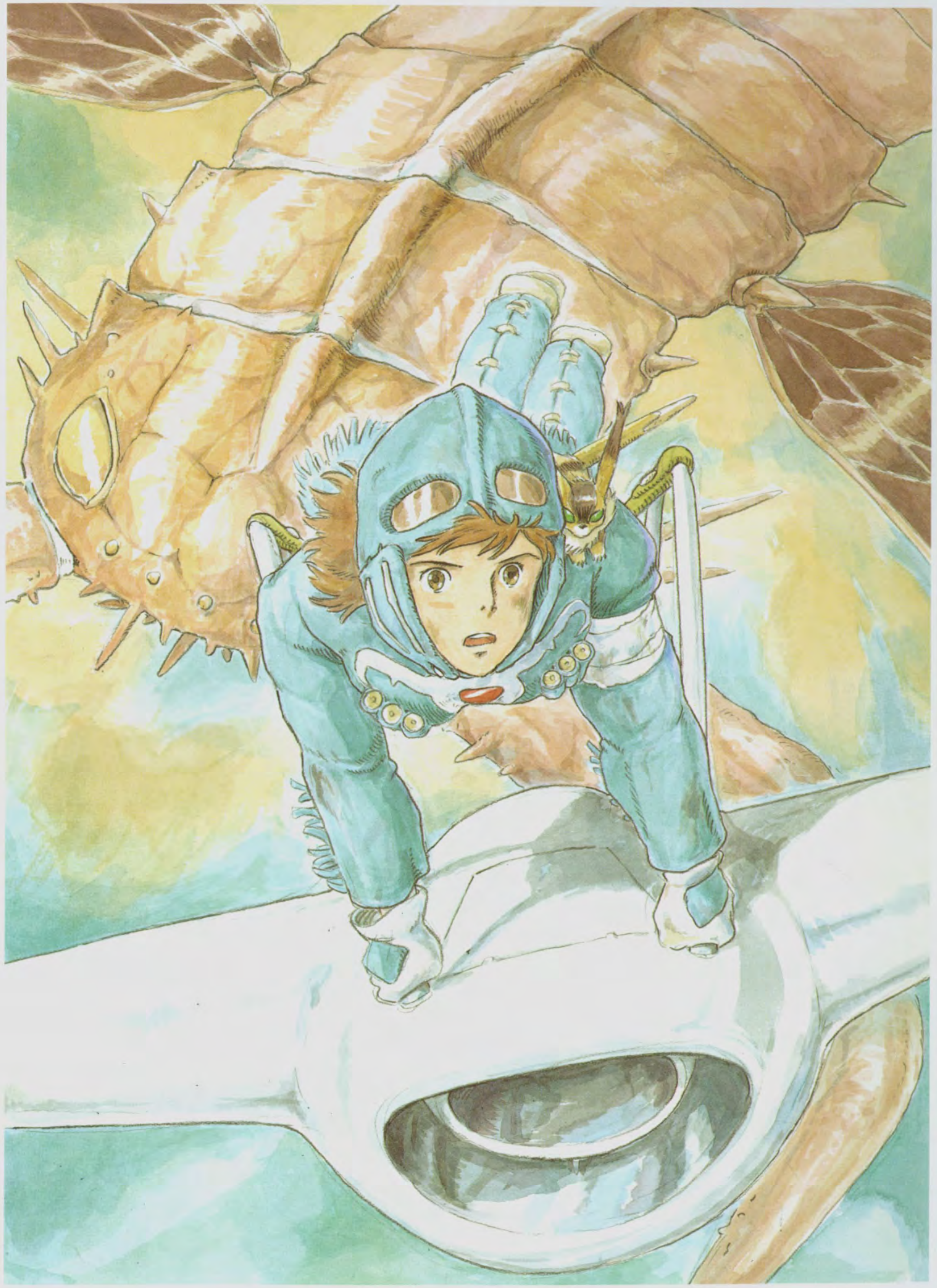
Monthly *Animage* December 1986 (Tokuma Shoten) cover

Subsequent appearances

None

Character goods

● 1988 Calendar* (TJC) ● Desk pad ● Notebook ● Eraser (all Movic)



Hayao Miyazaki/Comments

This has nothing to do with the story and was very hard to draw.

Picture name (Size)

Nausicaä and the Ohmu [W:270,H:380 mm=Watercolor]

First appearance

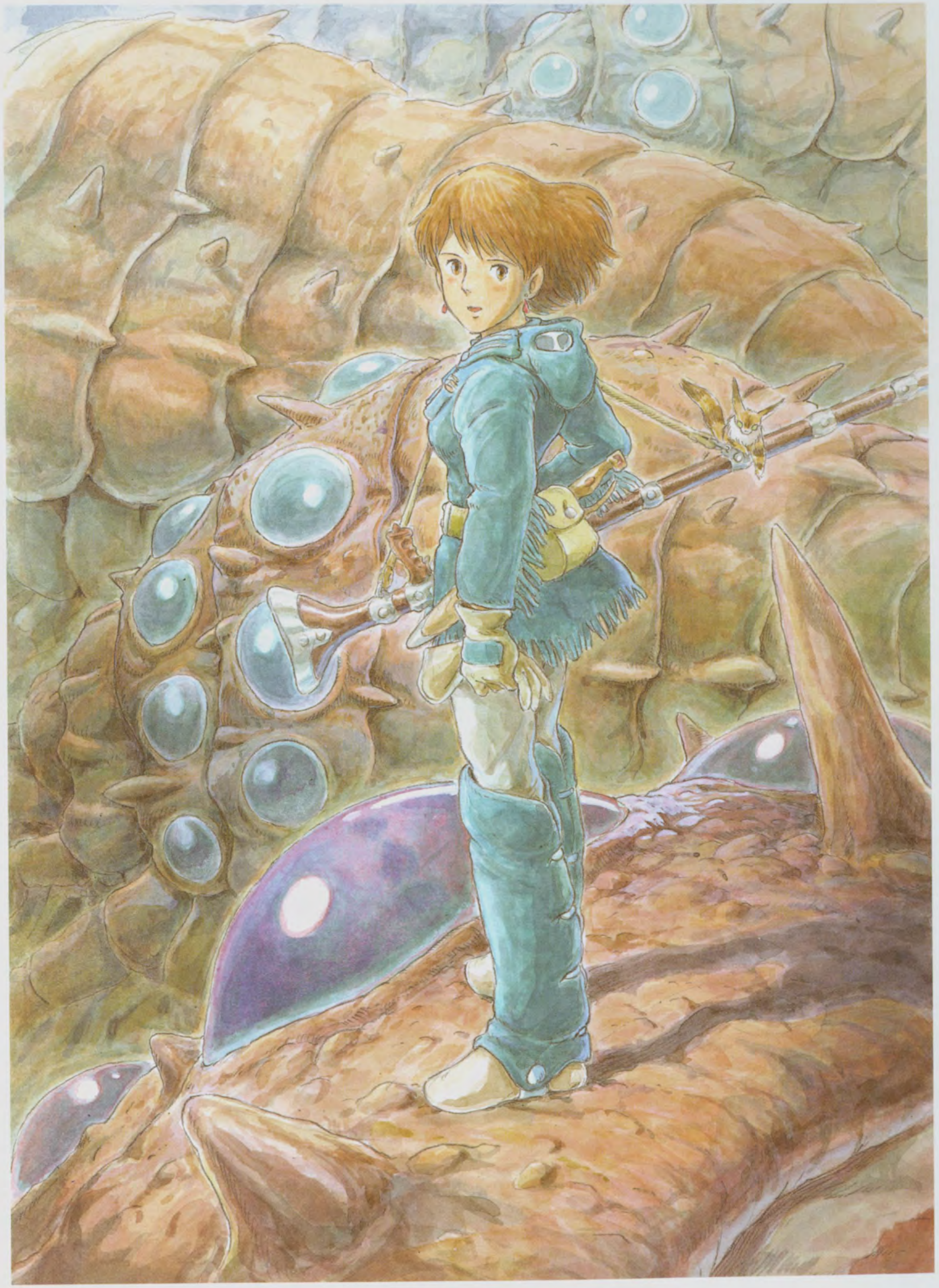
Monthly *Animage* March 1987 (Tokuma Shoten) attached poster

Subsequent appearances

● *Animage* Comics Wideban *Nausicaä of the Valley of the Wind 4* (Tokuma Shoten) pin-up

Character goods

● 1988 Calendar* ● 1991 Desktop calendar* ● 1993 Calendar* ● 500p Jigsaw puzzle ● Cassette index ● Telephone card (all TJC) ● Poster ● Tin pen case ● Desk pad ● Eraser ● Notebook ● Letter set (all Movic)



Hayao Miyazaki/Comments

I drew this during serialization for the cover of collected edition.

Picture name (Size)

No name [W:270,H:382 mm=Watercolor]

First appearance

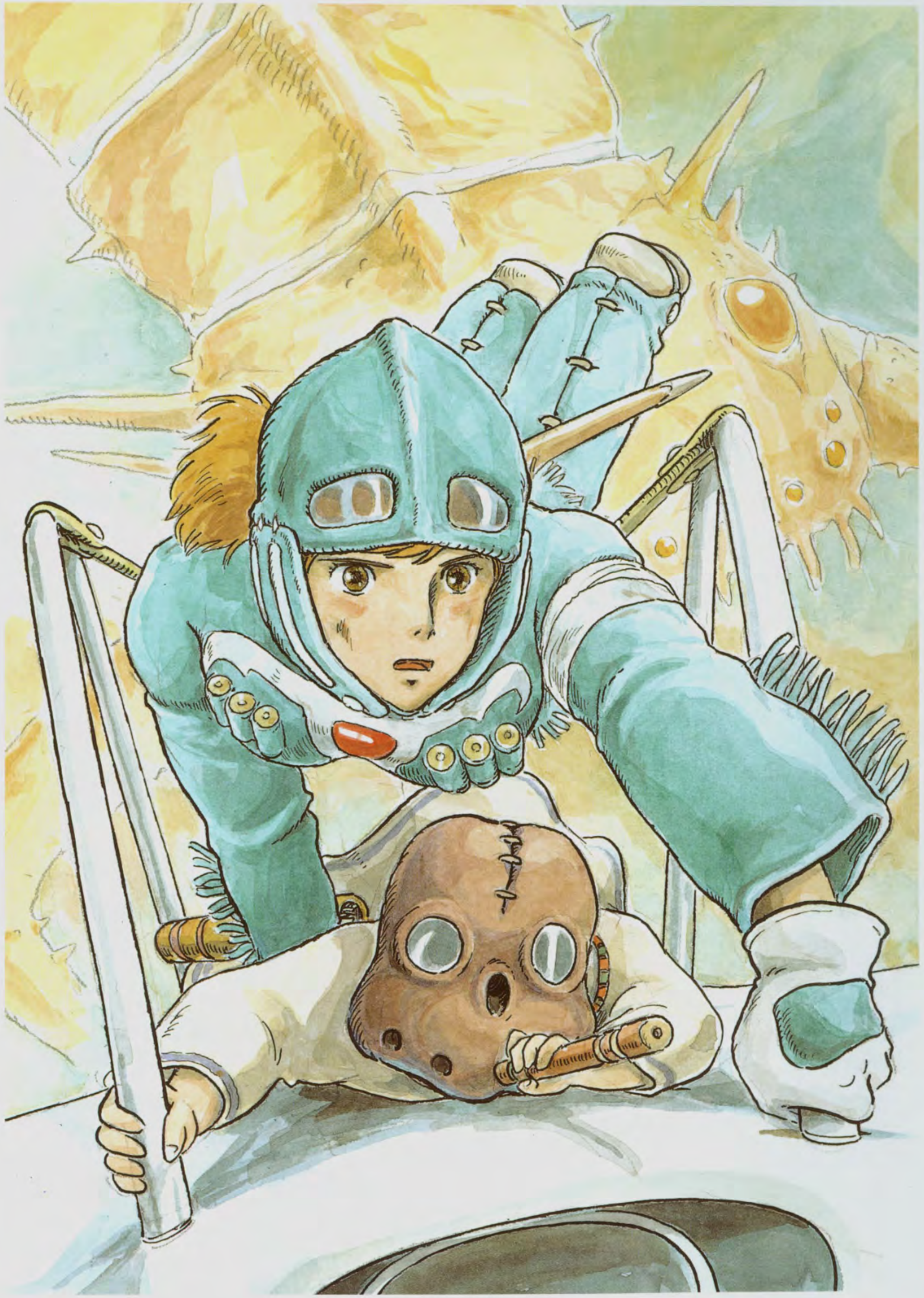
Animage Comics Wide Ban *Nausicaä of the Valley of the Wind 4* (Tokuma Shoten) cover/First published May 1, 1987

Subsequent appearances

None

Character goods

● 1988 Calendar* ● 1991 Desktop calendar ● Telephone card
● Cassette index (all TJC)



Hayao Miyazaki/Comments

One of my favorites, and I worked very hard on it. I never liked drawing standard heroine pictures of Nausicaä looking cheerful. I couldn't draw her disconnected from the story. Nausicaä looking out of the picture and smiling just seemed wrong to me. When she's alone, I always imagined her looking very unapproachable. Not because she was intimidating, but because of a quiet isolation, like she wasn't part of her surroundings at all.

Picture name (Size)

No name [W:270,H:380 mm=Watercolor]

First appearance

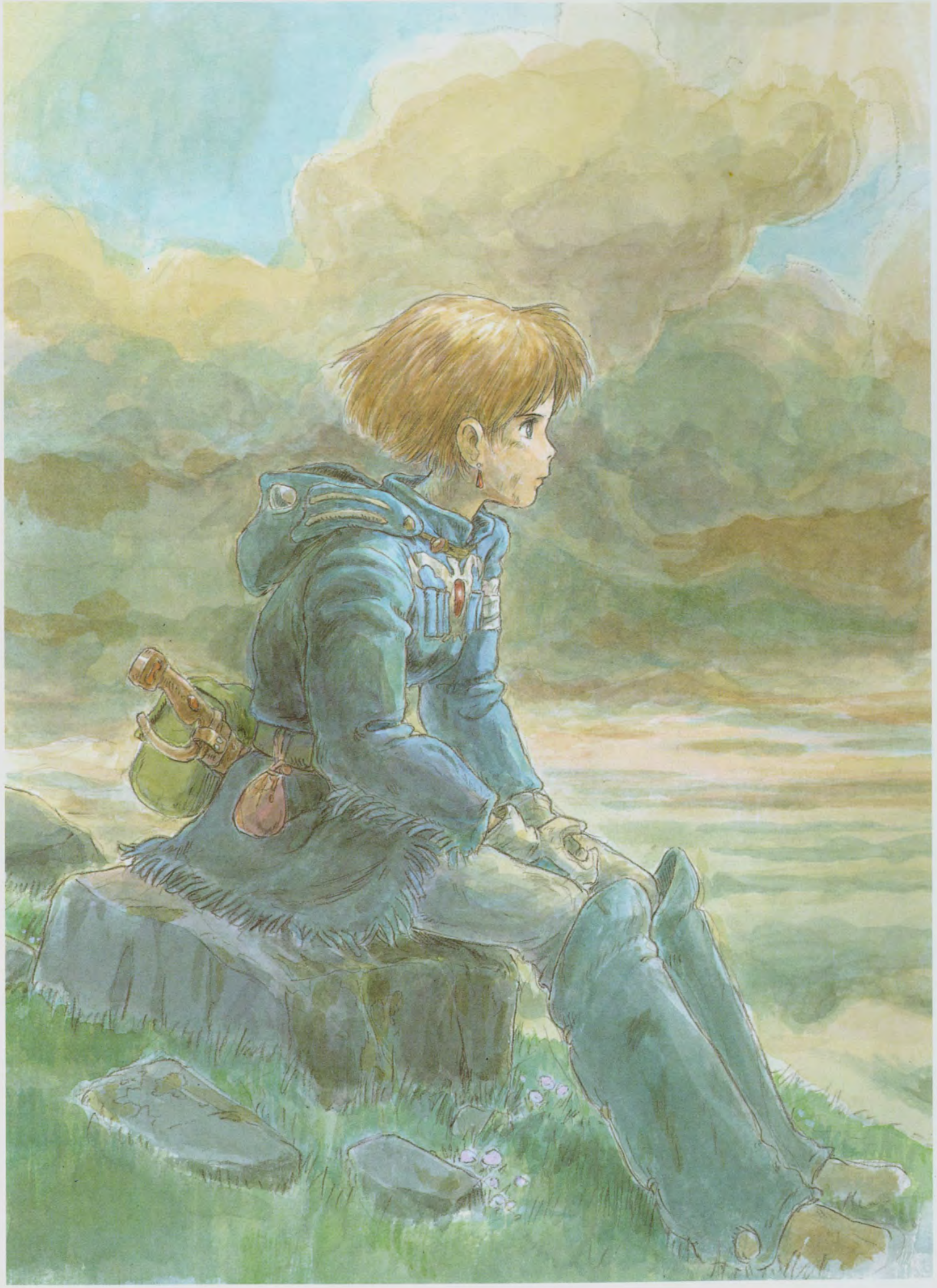
Monthly *Animage* April 1990 (Tokuma Shoten) cover

Subsequent appearances

● *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind* 5 (Tokuma Shoten) pin-up ● Monthly *Animage* April 1990 (Tokuma Shoten) free telephone card for readers ● Monthly Reader* June 1994 (Iwanami Shoten) cover

Character goods

● 1991 Calendar* ● 1993 Calendar* ● 1000p Jigsaw puzzle *The Earth Awakens* ● Telephone card (all TJC)



Hayao Miyazaki/Comments

It's much easier to draw pictures that are taking place within the story. I drew this at a smaller size than the other manga covers because I thought it would work well enlarged. I'm not an illustrator, and I've never cared if my lines turn out looking sharp or not. I tend to want my lines to vanish completely.

Picture name (Size)

No name [W:191,H:270 mm=Watercolor]

First appearance

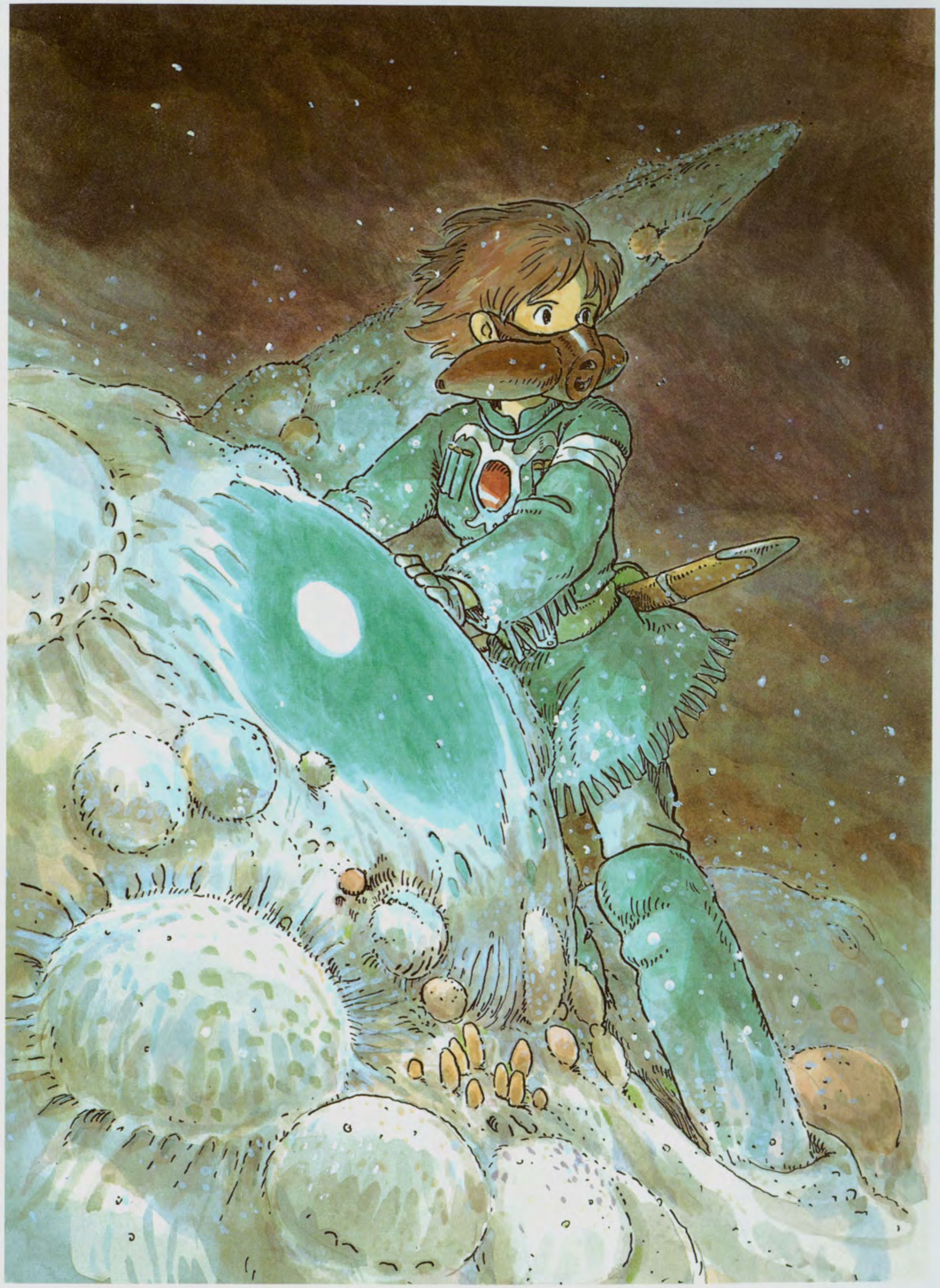
Animage Comics Wide Ban, *Nausicaä of the Valley of the Wind* 5 (Tokuma Shoten) cover/First published June 30, 1991

Subsequent appearances

None

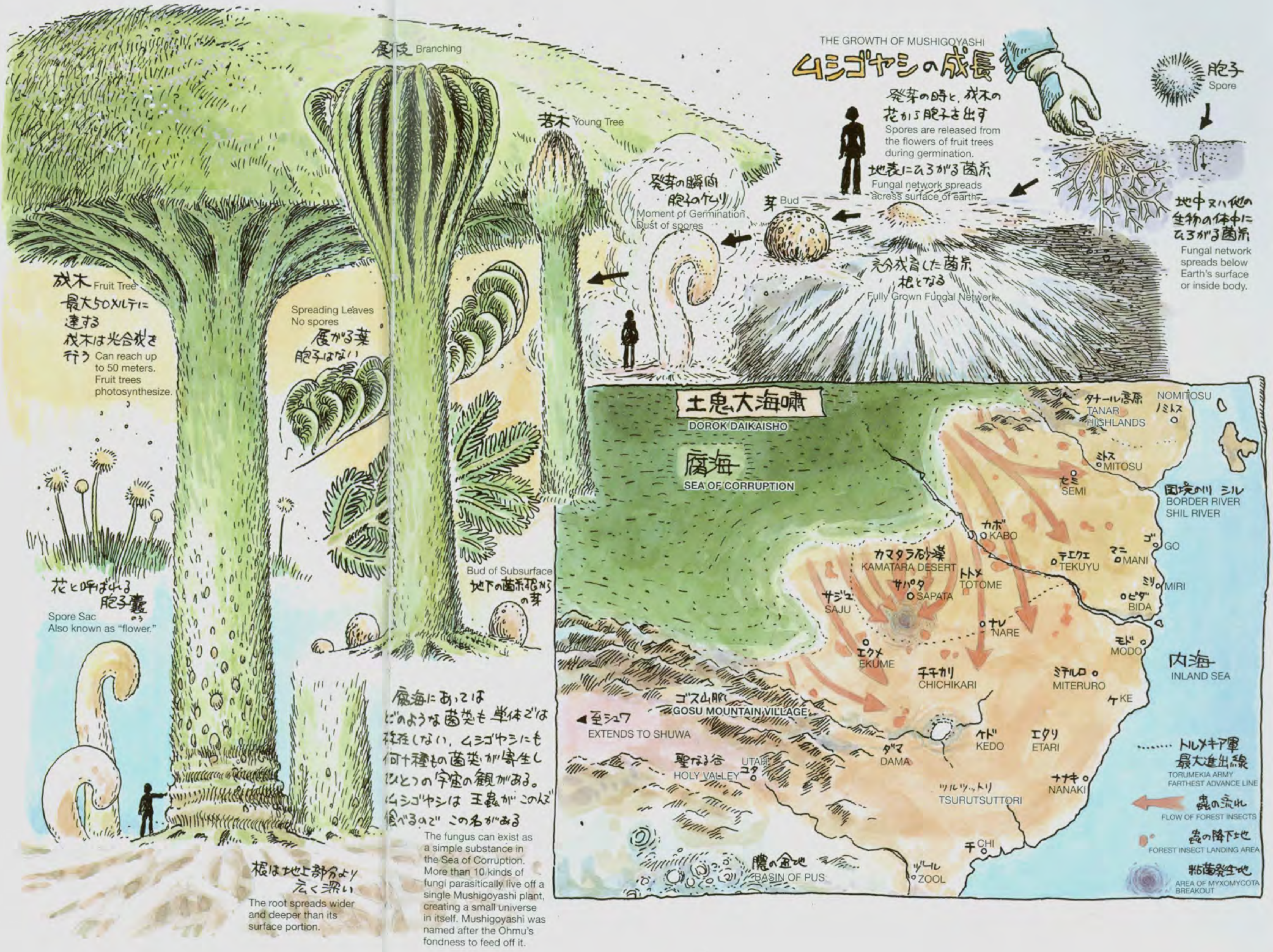
Character goods

- ● Mini tapestry (TJC)



Hayao Miyazaki/Comments

I've been wondering how the Mushigoyashi grew within the Sea of Corruption for quite some time, which probably inspired this drawing.


THE GROWTH OF MUSHIGOYASHI
ムシゴヤシの成長
展枝 Branching
若木 Young Tree
成木 Fruit Tree
最大50メルテに達する
成木は光合成を行う
Can reach up to 50 meters. Fruit trees photosynthesize.
Spreading Leaves
No spores
展がる葉
胞子はない
花と呼ばれる胞子嚢
Spore Sac
Also known as "flower."
Bud of Subsurface
地下の菌糸根からの芽
根は地上部分より広く深い
The root spreads wider and deeper than its surface portion.
腐海にあっては どのような菌類も単体では存在しない。ムシゴヤシにも何十種もの菌類が寄生しひとつの宇宙の観がある。ムシゴヤシは王蟲がこのんで食べるので この名がある
The fungus can exist as a simple substance in the Sea of Corruption. More than 10 kinds of fungi parasitically live off a single Mushigoyashi plant, creating a small universe in itself. Mushigoyashi was named after the Ohmu's fondness to feed off it.
発芽の瞬間 胞子のケムリ
Moment of Germination
Dust of spores
芽 Bud
発芽の時と、成木の花から胞子を出す
Spores are released from the flowers of fruit trees during germination.
地表にひろがる菌糸
Fungal network spreads across surface of earth.
充分成育した菌糸 根となる
Fully Grown Fungal Network
胞子 Spore
地中又ハ他の生物の体中にひろがる菌糸
Fungal network spreads below Earth's surface or inside body.
土鬼大海嘯
DOROK DAIKAISHO
腐海
SEA OF CORRUPTION
タナール高原 TANAR HIGHLANDS
ノミトス NOMITOSU
ミトス MITOSU
セミ SEMI
国境の川 シル
BORDER RIVER
SHIL RIVER
カボ KABO
ゴ GO
マニ MANI
テエクエ TEKUYU
カマタラ砂漠 KAMATARA DESERT
トトメ TOTOME
サパタ SAPATA
サジュ SAJU
ミリ MIRI
ビダ BIDA
ナレ NARE
モド MODO
エクメ EKUME
内海 INLAND SEA
チチカリ CHICHIKARI
ミテルロ MITERURO
ケ KE
ゴス山脈 GOSU MOUNTAIN VILLAGE
◀至シュワ EXTENDS TO SHUWA
ケド KEDO
エタリ ETARI
ダマ DAMA
聖なる谷 HOLY VALLEY
ユタ UTAH
ツルツットリ TSURUTSUTTORI
ナナキ NANAKI
チ CHI
膿の盆地 BASIN OF PUS
ヅール ZOOL
…… トルメキア軍最大進出線
TORUMEKIA ARMY FARTHEST ADVANCE LINE
蟲の流れ
FLOW OF FOREST INSECTS
蟲の降下地
FOREST INSECT LANDING AREA
粘菌発生地
AREA OF MYXOMYCOTA BREAKOUT

Picture name (Size)

Mushigoyashi Development Chart [W:380,H:270 mm=Watercolor]

First appearance

Animage Comics Wide Ban *Nausicaä of the Valley of the Wind* 5 (Tokuma Shoten) pin-up back/First published June 30, 1991

Subsequent appearances

● *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind* 6 (Tokuma Shoten) pin-up back

Character goods

None

Hayao Miyazaki/Comments

I knew as I was drawing that Nausicaä would never pose like this. There are a lot of pieces I drew despite such contradictions.

Picture name (Size)

No name [W:270,H:380 mm=Watercolor]

First appearance

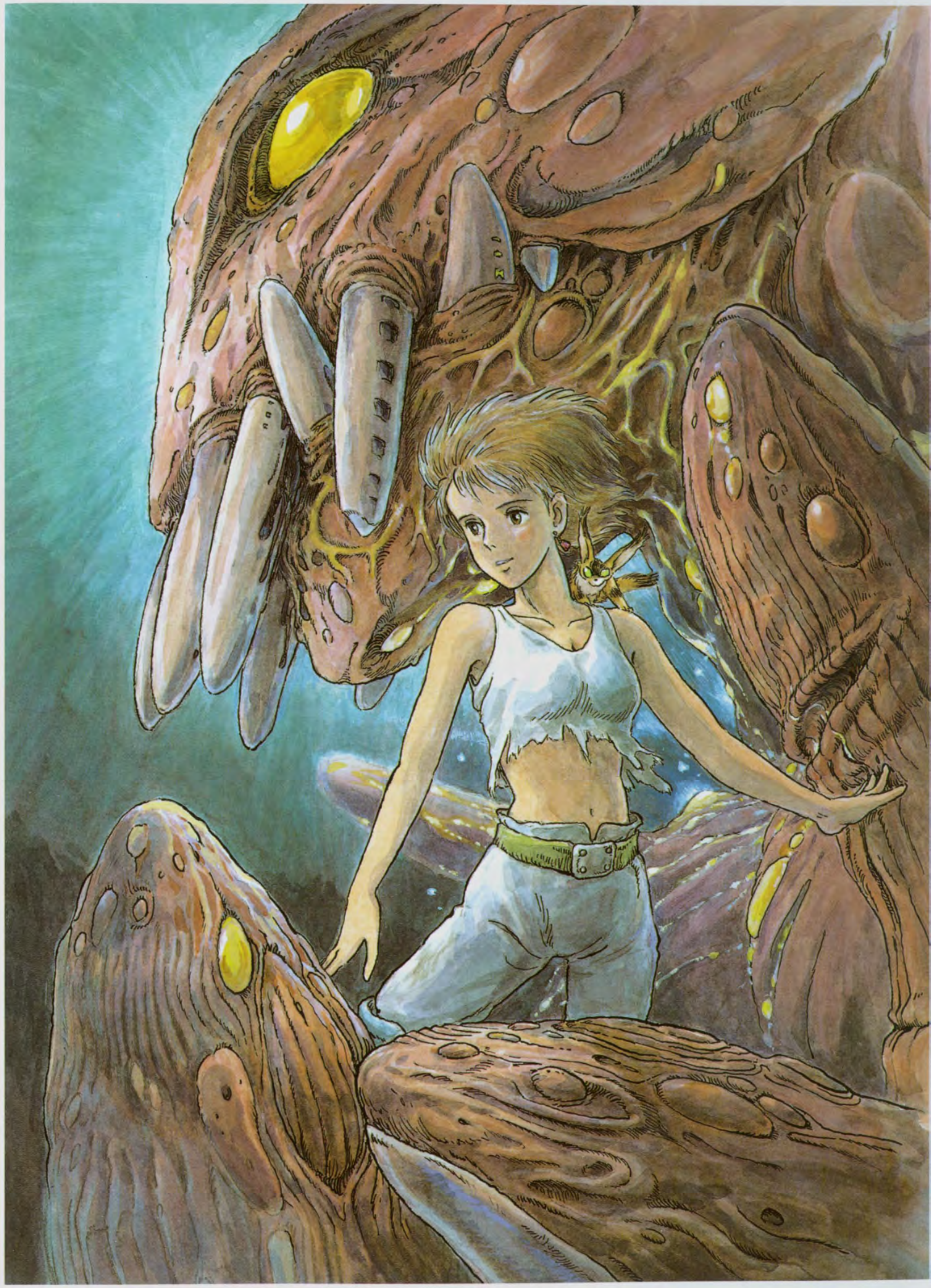
Monthly *Animage* March 1993 (Tokuma Shoten) cover

Subsequent appearances

● *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind* 6 (Tokuma Shoten) pin-up

Character goods

None



Hayao Miyazaki/Comments

I drew this near the very end of serialization. I remember it ended up on the cover of the collected manga.

Picture name (Size)

No name [W:270,H:380 mm=Watercolor]

First appearance

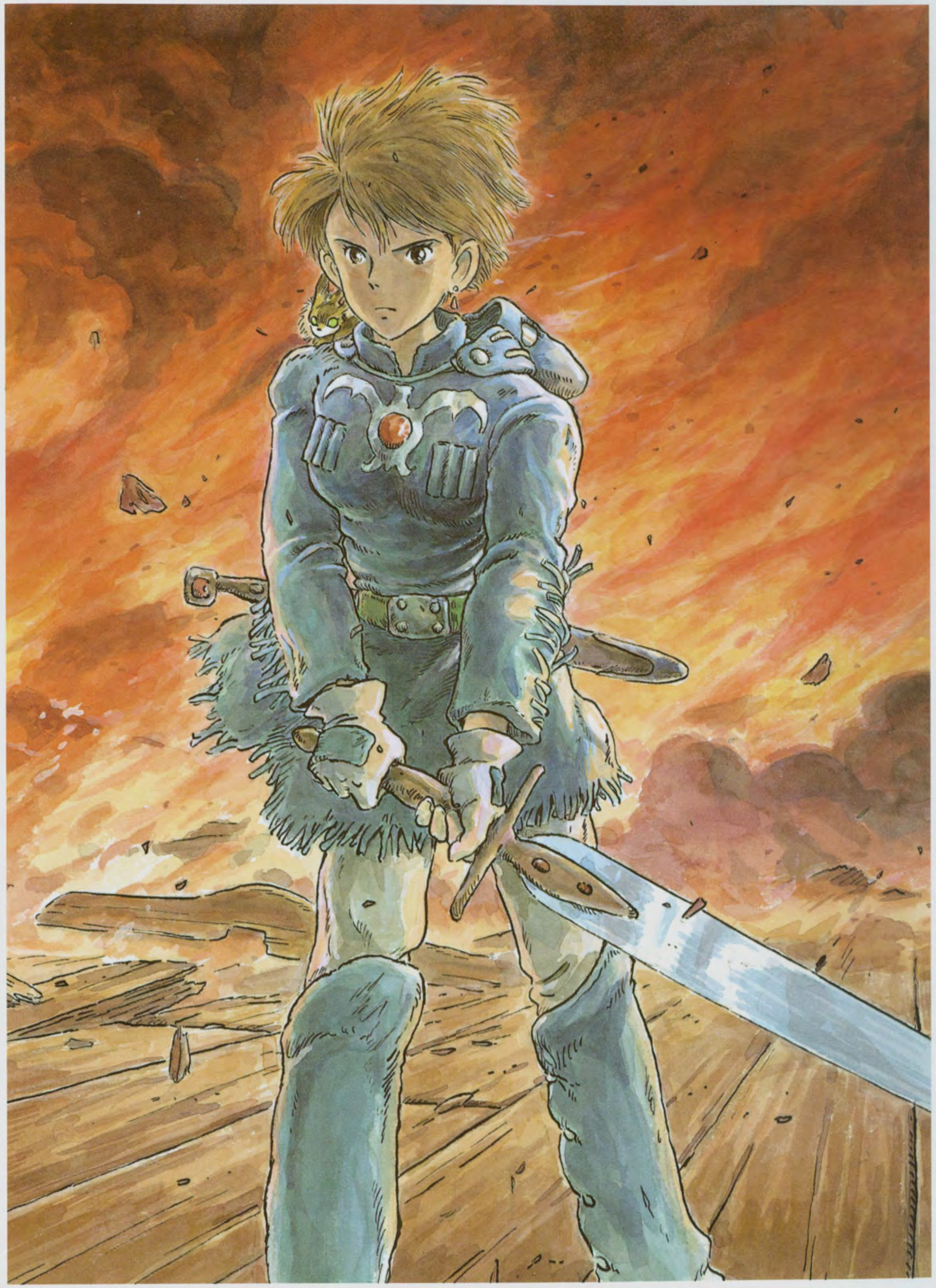
Animage Comics Wide Ban *Nausicaä of the Valley of the Wind* 6 (Tokuma Shoten) cover/First published December 20, 1993

Subsequent appearances

None

Character goods

None



Hayao Miyazaki/Comments

I remember this picture taking forever to draw. It was absolutely agonizing to paint. I painted and painted and painted. At one point I thought I was finished, but then I decided the faces didn't have enough contrast from the background color, so I had to paint it all again. I drew the wormhandlers because they keep all their wealth attached to their bodies with a passion bordering on drug addiction, and I wanted to show that off in color at least once. They're headed for Shuwa, and their eyes are on the nuclear explosion happening far off in the distance ahead of them.

Picture name (Size)

No name [W:270,H:380 mm=Watercolor]

First appearance

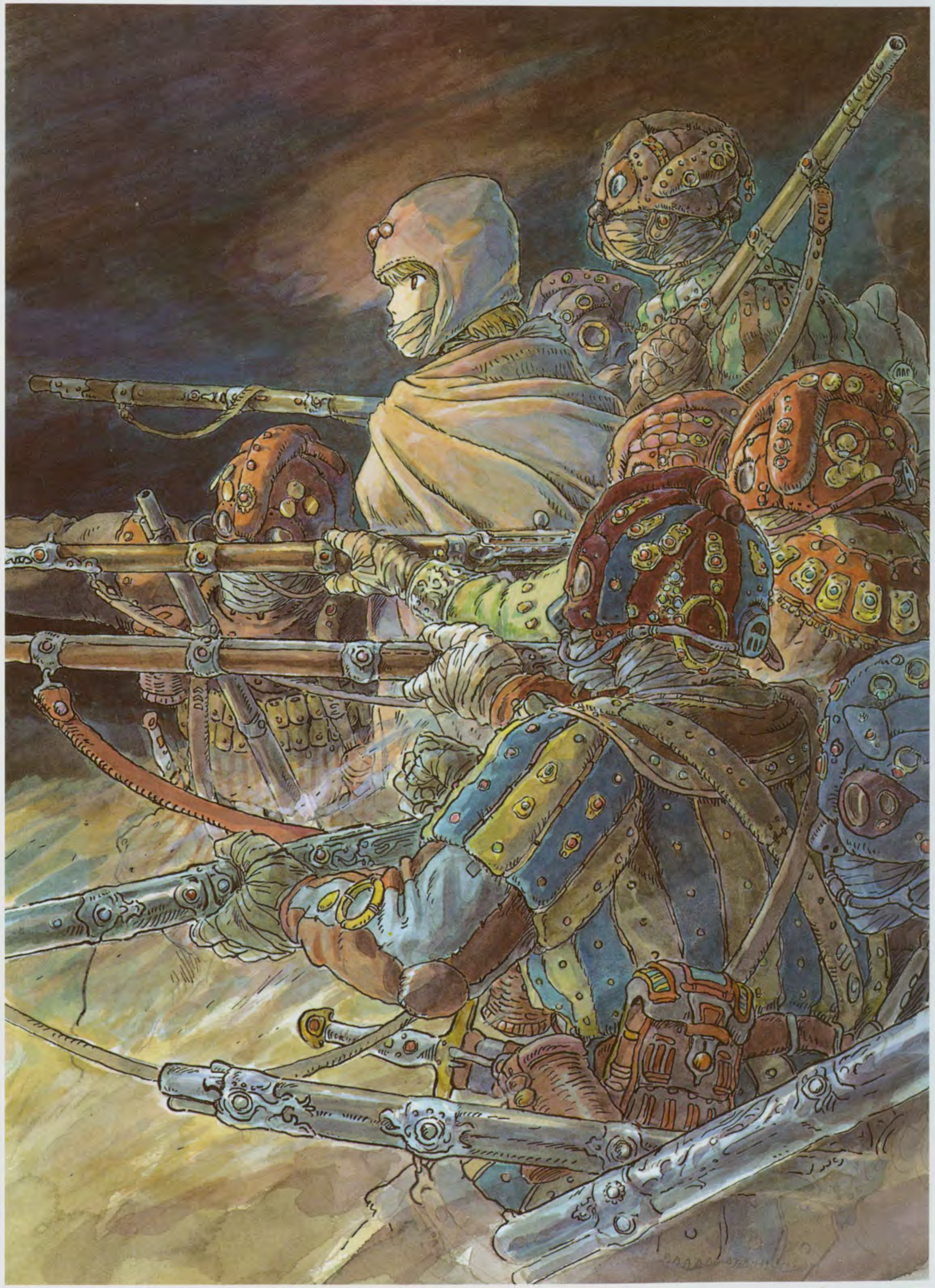
Animage Comics Wide Ban *Nausicaä of the Valley of the Wind* 7 (Tokuma Shoten) cover/First published January 15, 1995

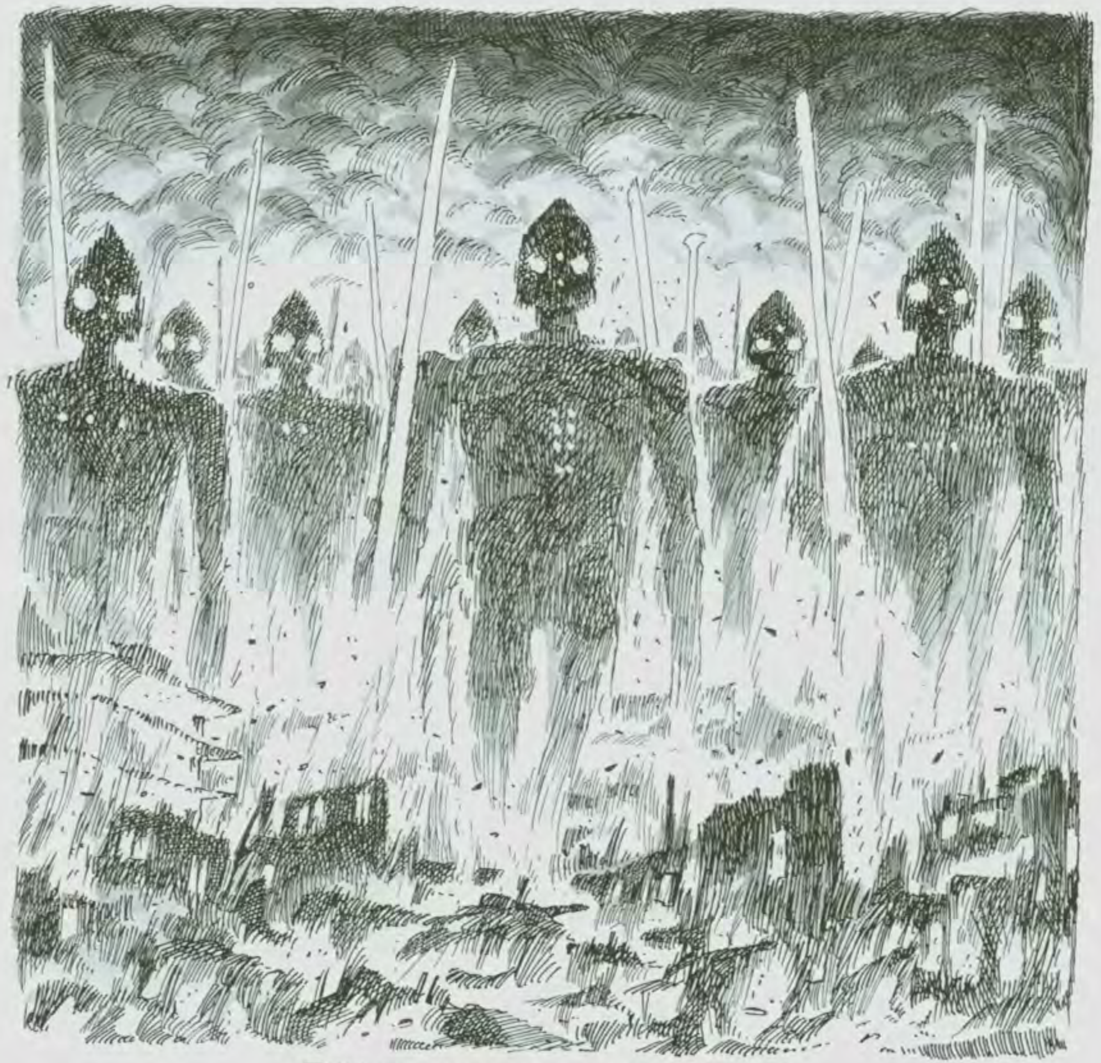
Subsequent appearances

● *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind* 1-7 advertisement poster on trains

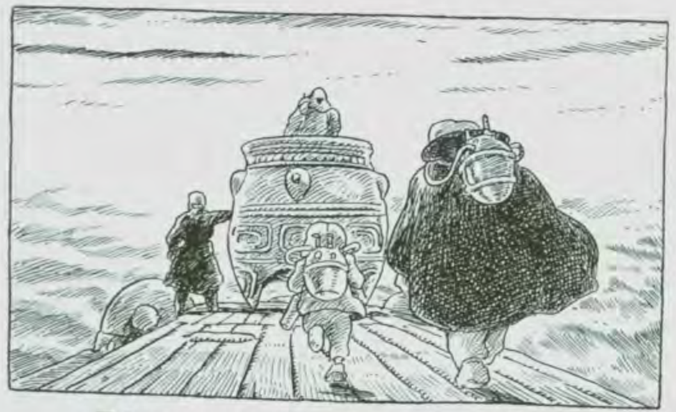
Character goods

None

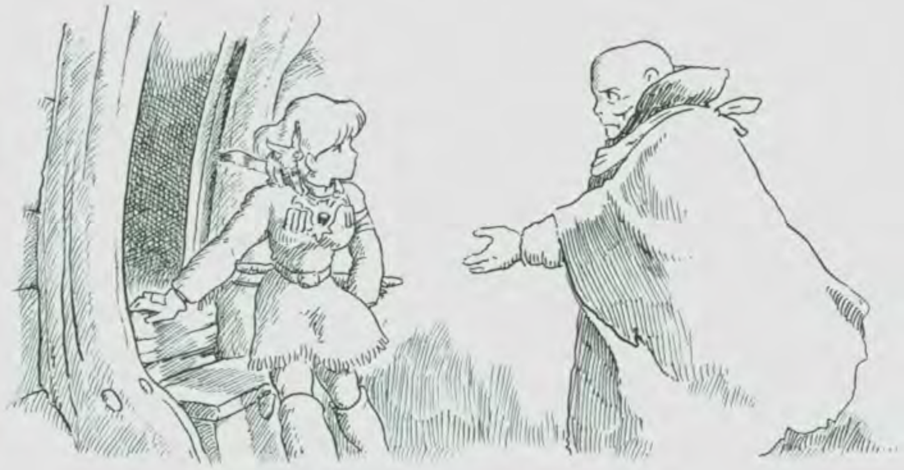




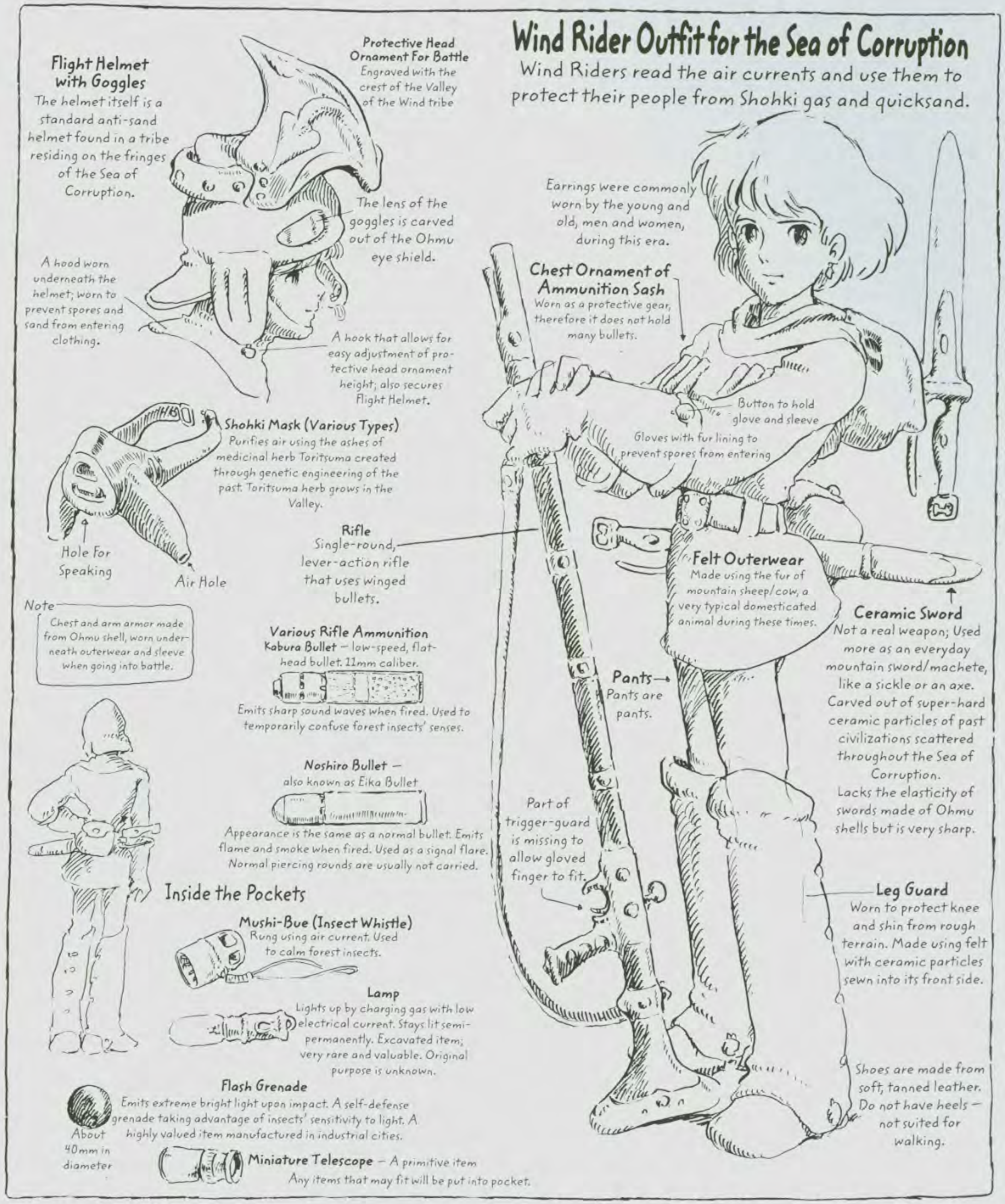
■ With the exception of *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind 2*, this illustration of the God Warriors appeared on the reverse side of every cover.



■ One panel from the last page of *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind 5*.

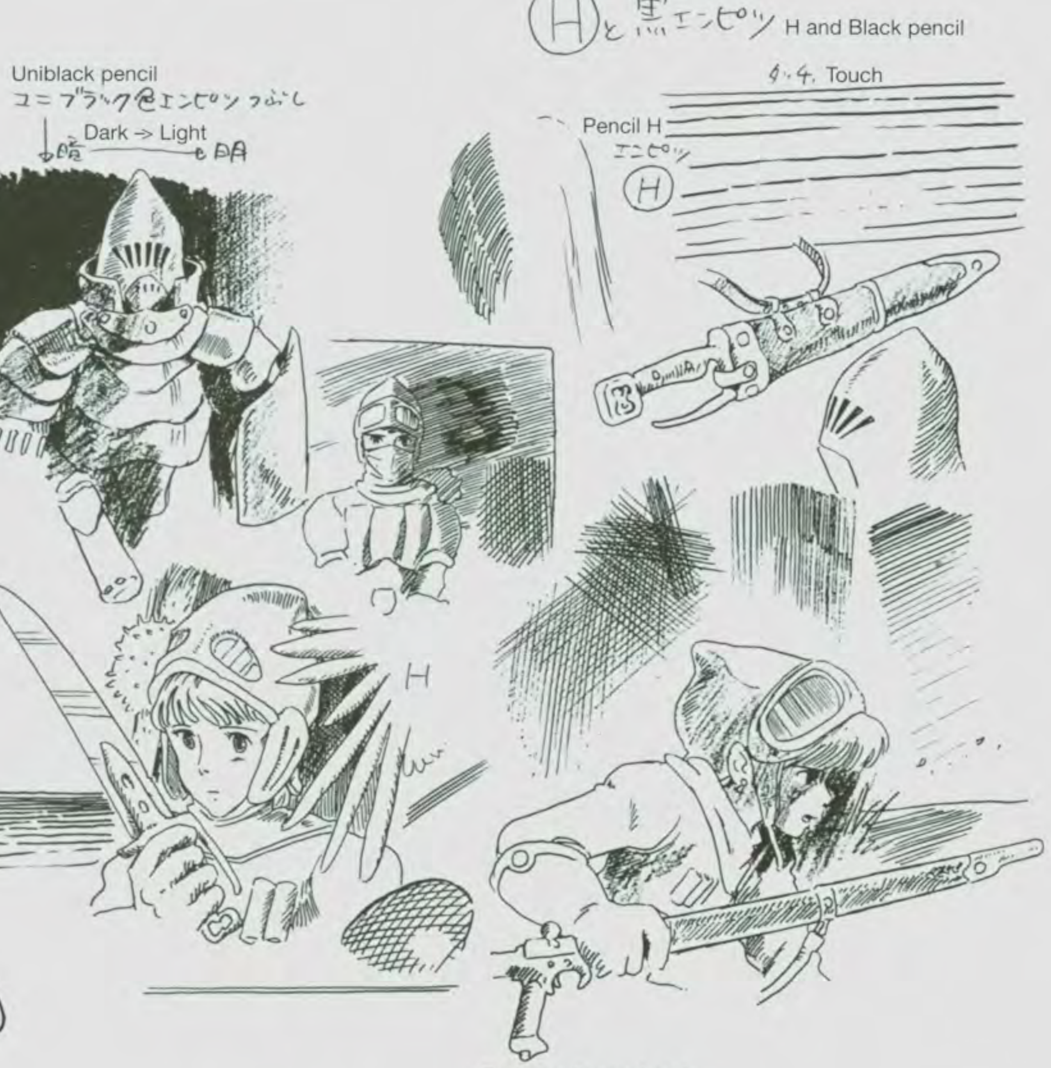


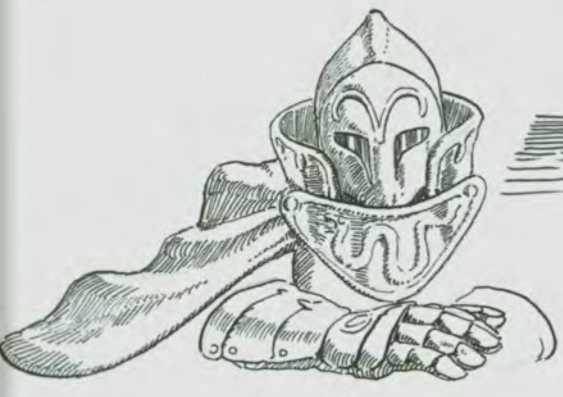
■ This illustration appeared on the reverse side of the back cover of *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind 4*. It was also used for a character goods notebook.

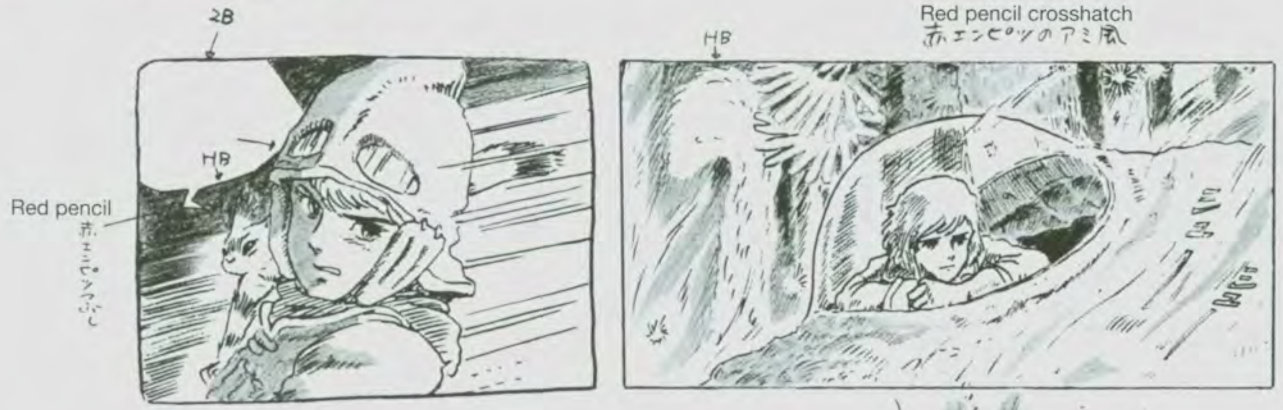

Wind Rider Outfit for the Sea of Corruption
Wind Riders read the air currents and use them to protect their people from Shohki gas and quicksand.
Flight Helmet with Goggles
The helmet itself is a standard anti-sand helmet found in a tribe residing on the fringes of the Sea of Corruption.
Protective Head Ornament For Battle
Engraved with the crest of the Valley of the Wind tribe
The lens of the goggles is carved out of the Ohmu eye shield.
A hood worn underneath the helmet; worn to prevent spores and sand from entering clothing.
A hook that allows for easy adjustment of protective head ornament height; also secures Flight Helmet.
Shohki Mask (Various Types)
Purifies air using the ashes of medicinal herb Toritsuma created through genetic engineering of the past. Toritsuma herb grows in the Valley.
Hole For Speaking
Air Hole
Note
Chest and arm armor made from Ohmu shell, worn underneath outerwear and sleeve when going into battle.
Rifle
Single-round, lever-action rifle that uses winged bullets.
Various Rifle Ammunition
Kabura Bullet – low-speed, flat-head bullet. 11mm caliber.
Emits sharp sound waves when fired. Used to temporarily confuse forest insects' senses.
Noshiro Bullet – also known as Eika Bullet
Appearance is the same as a normal bullet. Emits flame and smoke when fired. Used as a signal flare. Normal piercing rounds are usually not carried.
Inside the Pockets
Mushi-Bue (Insect Whistle)
Rung using air current. Used to calm forest insects.
Lamp
Lights up by charging gas with low electrical current. Stays lit semi-permanently. Excavated item; very rare and valuable. Original purpose is unknown.
Flash Grenade
Emits extreme bright light upon impact. A self-defense grenade taking advantage of insects' sensitivity to light. A highly valued item manufactured in industrial cities.
About 40mm in diameter
Miniature Telescope – A primitive item
Any items that may fit will be put into pocket.
Earrings were commonly worn by the young and old, men and women, during this era.
Chest Ornament of Ammunition Sash
Worn as a protective gear, therefore it does not hold many bullets.
Button to hold glove and sleeve
Gloves with fur lining to prevent spores from entering
Felt Outerwear
Made using the fur of mountain sheep/cow, a very typical domesticated animal during these times.
Ceramic Sword
Not a real weapon; Used more as an everyday mountain sword/machete, like a sickle or an axe. Carved out of super-hard ceramic particles of past civilizations scattered throughout the Sea of Corruption.
Lacks the elasticity of swords made of Ohmu shells but is very sharp.
Pants→
Pants are pants.
Part of trigger-guard is missing to allow gloved finger to fit.
Leg Guard
Worn to protect knee and shin from rough terrain. Made using felt with ceramic particles sewn into its front side.
Shoes are made from soft, tanned leather. Do not have heels – not suited for walking.

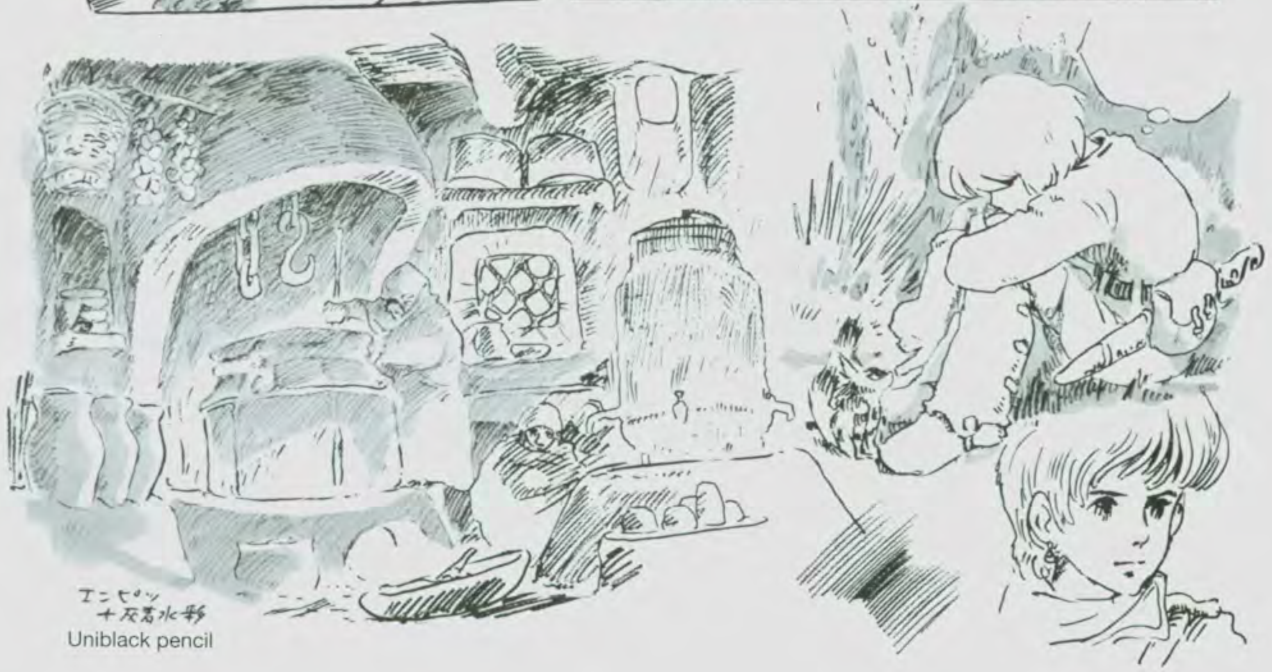
■ Details list of the equipment the Windrider uses when she enters the Sea of Corruption. Appeared on the reverse side of the cover of *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind 2*.

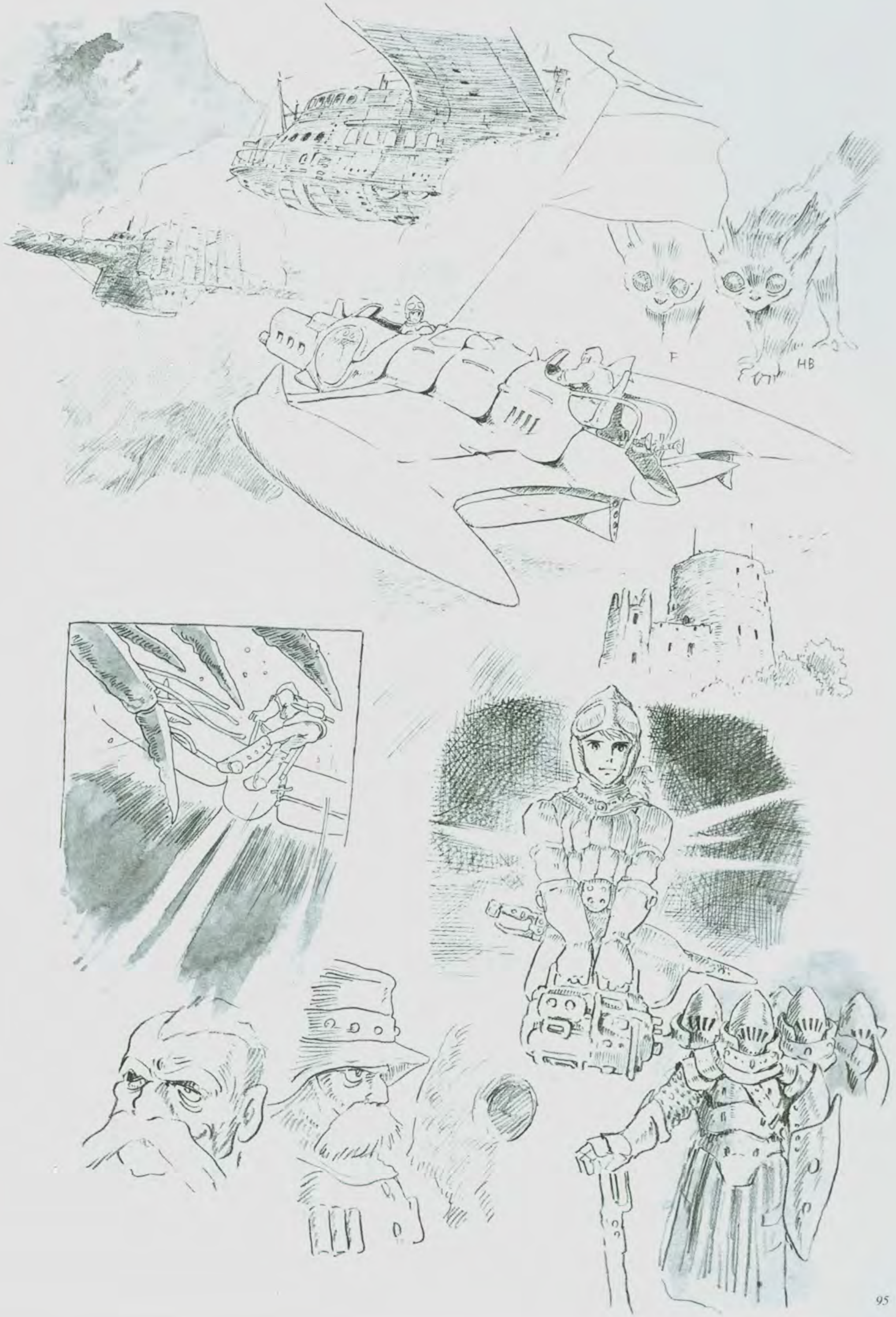
- For the comics serialization, the penciled art was burned out, and test printed with an eye toward making the penciled lines as dark as possible. Miyazaki was not used to working with a pen, so almost all the pages he turned in were done in pencil. Some of these initial tests for the process appeared in *Nausicaä of the Valley of the Wind Storyboards 1* and *2*, and *Nausicaä of the Valley of the Wind Guidebook* (all Tokuma Shoten) as frontispiece illustrations.

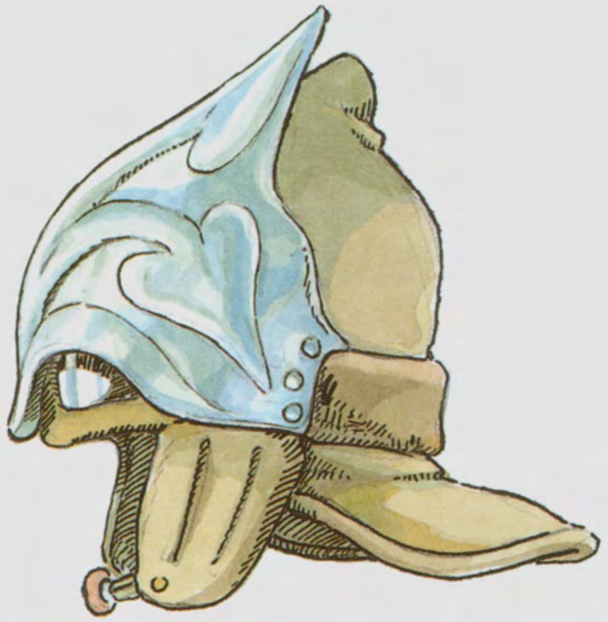

Ⓗと黒エンピツ H and Black pencil
Uniblack pencil
ユニブラック色エンピツつぶし
暗 Dark -> Light 明
4.4. Touch
Pencil H
エンピツ
Ⓗ
H




2B
HB
Red pencil
赤エンピツつぶし
HB
Red pencil crosshatch
赤エンピツのアミ風


エンピツ
＋灰蒼水彩
Uniblack pencil



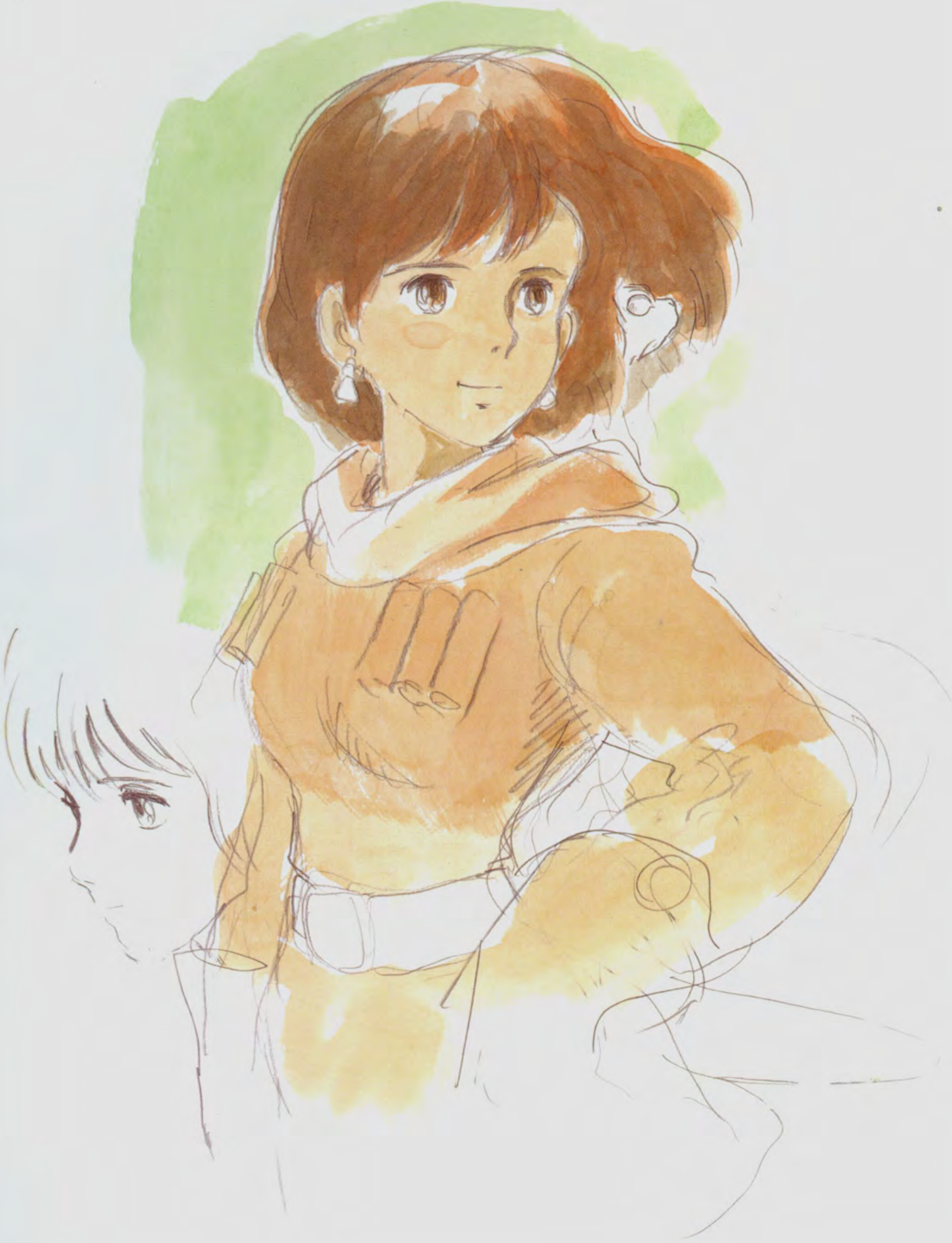


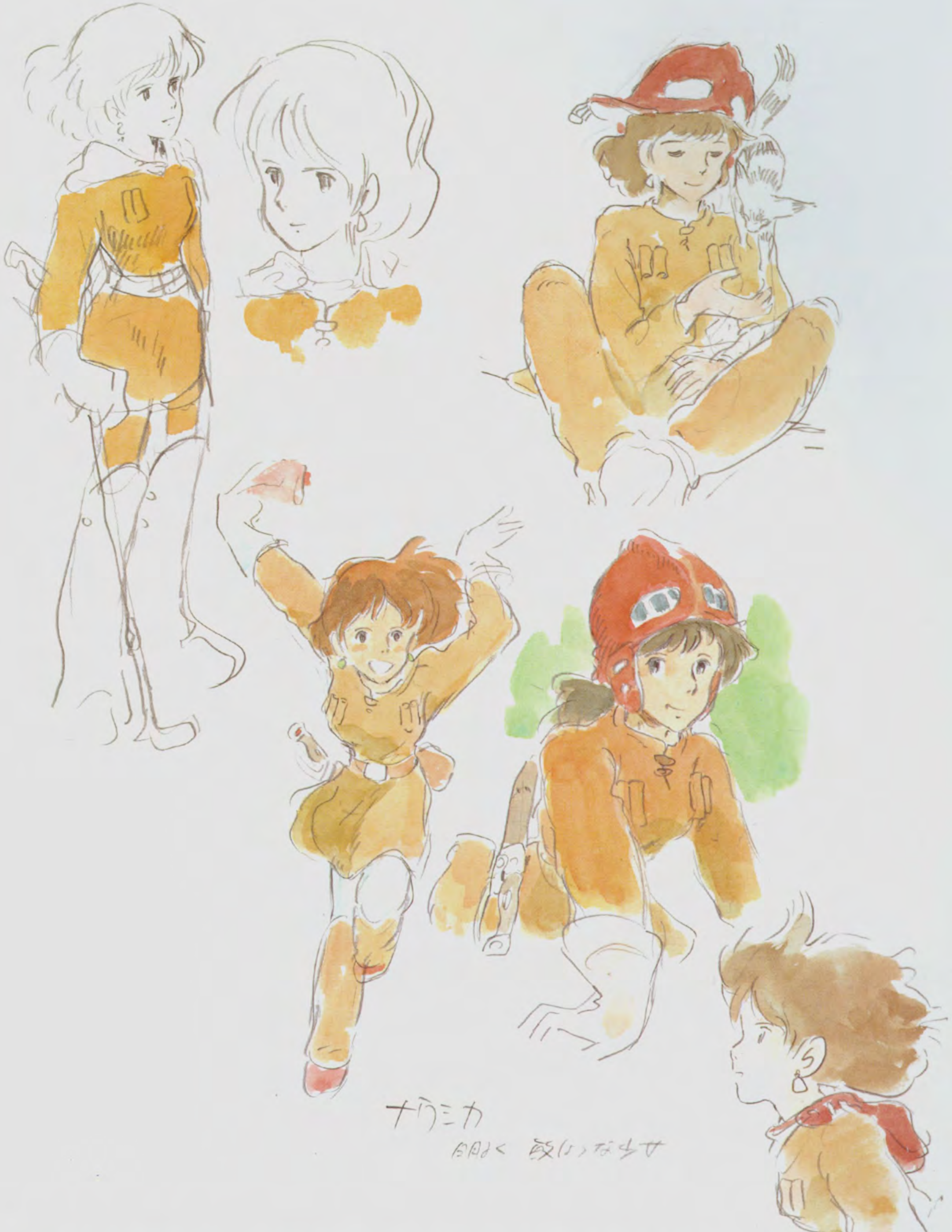
■ Nausicaä's flying hat with goggles. Appeared on the back cover to all seven volumes of *Animage* Comics Wide Ban *Nausicaä of the Valley of the Wind*.

for MOTION PICTURE

Images drawn for the *Nausicaä* motion picture

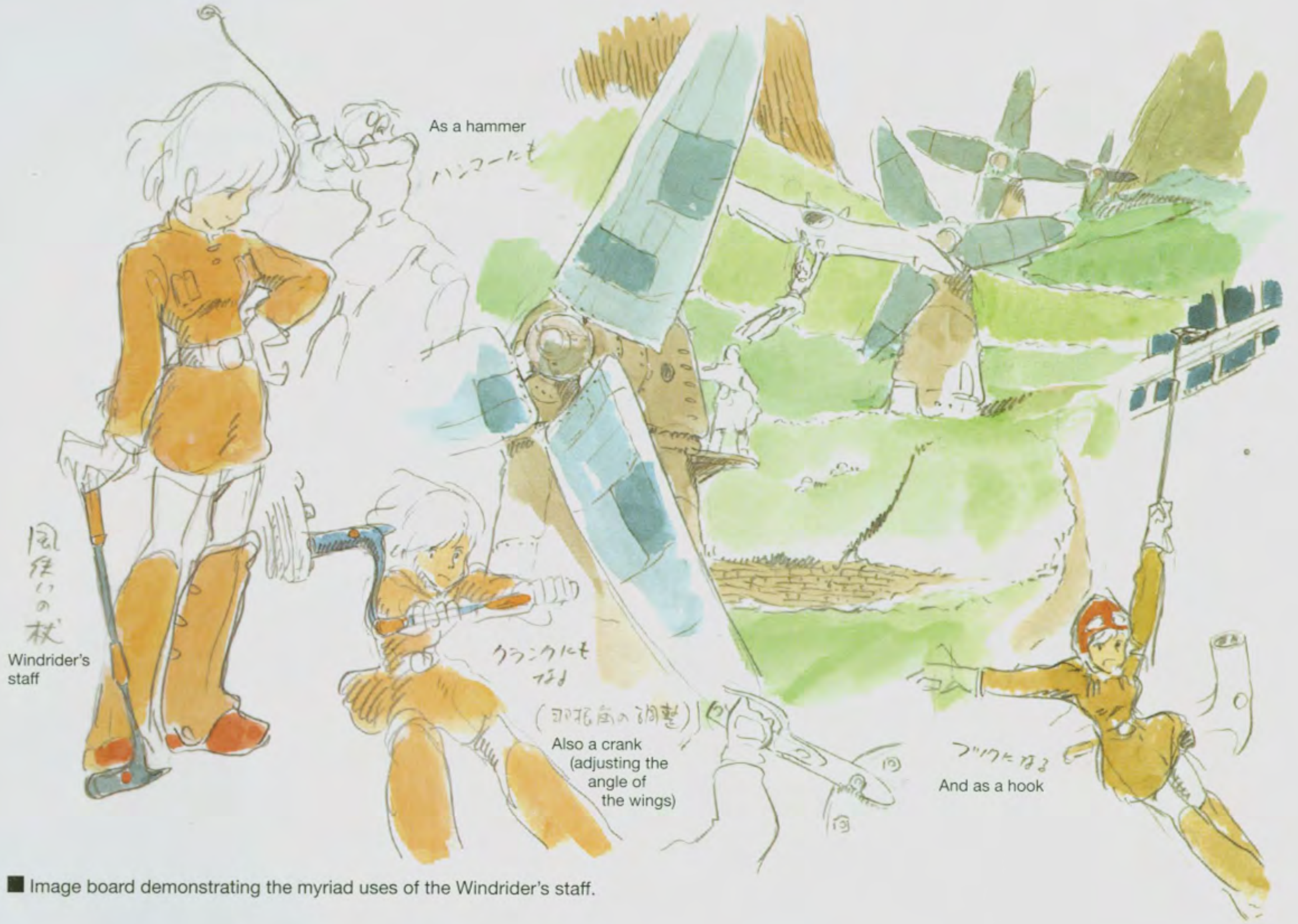
Collecting everything Miyazaki drew for the animated film, *Nausicaä of the Valley of the Wind*, released in March of 1984—mostly image boards, but also the tapestries drawn for the opening of the film and other sketches.



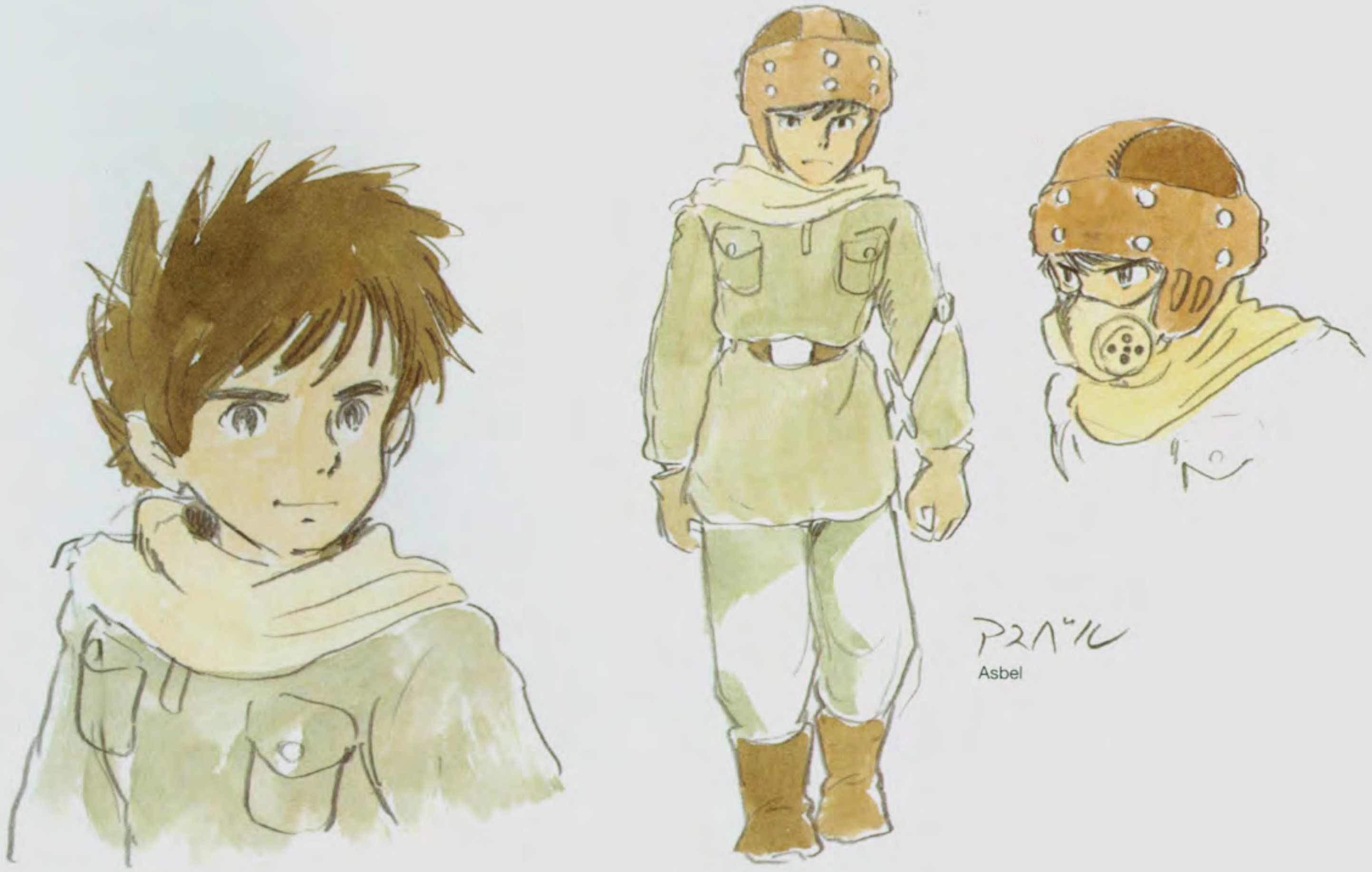

ナウシカ
明るく 敏しょうな少女

■ Image board* of the main character, Nausicaä - the handwritten comment describes her as a bright and nimble girl.

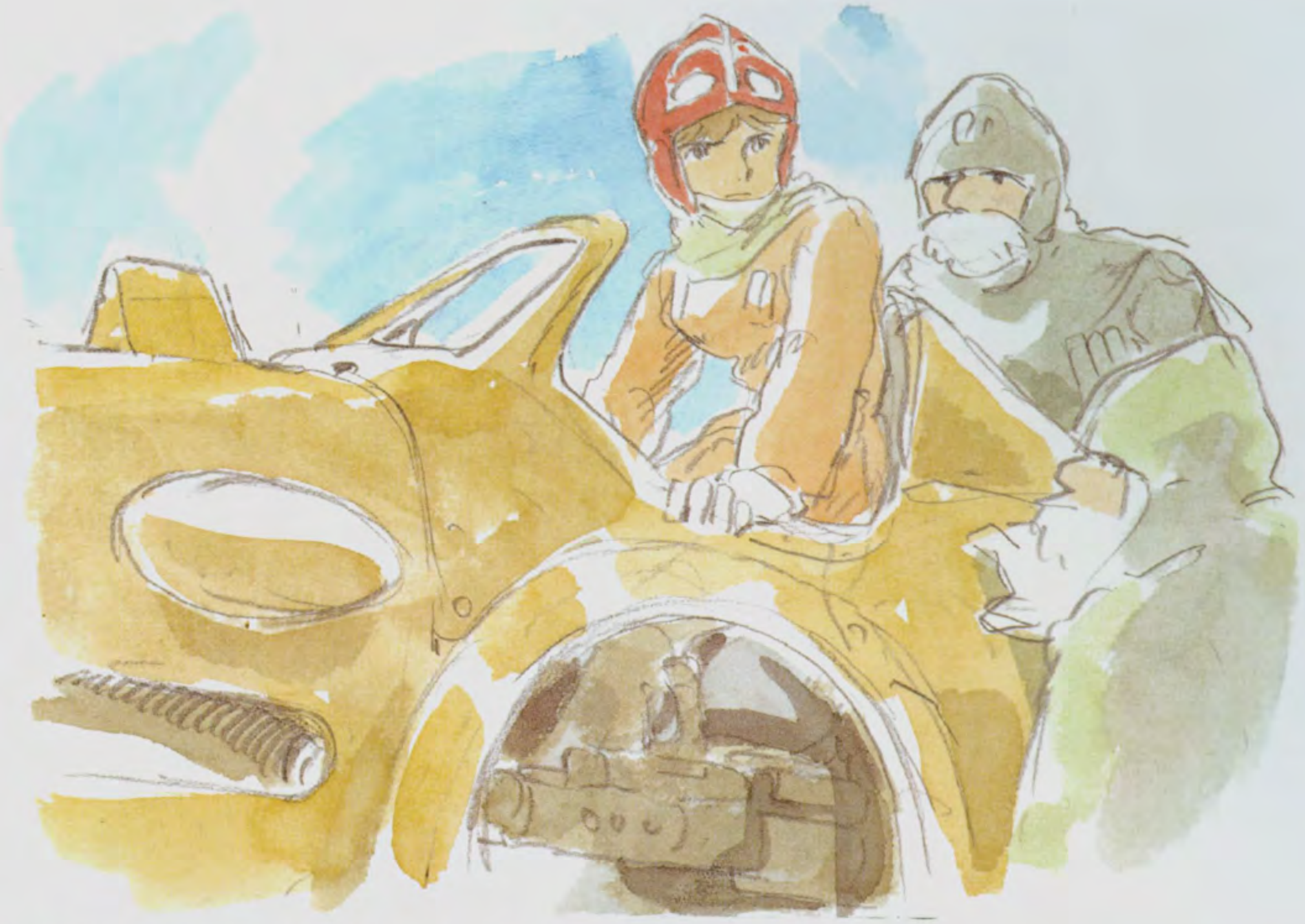
* Image board - During pre-production on the movie, these are drawn to give a basic idea of the direction and atmosphere, or just to get across to the other staff members the images in Miyazaki's mind.


As a hammer
ハンマーにも
風使いの杖
Windrider's staff
クランクにも
なる
(羽根角の調整)
Also a crank
(adjusting the
angle of
the wings)
フックになる
And as a hook

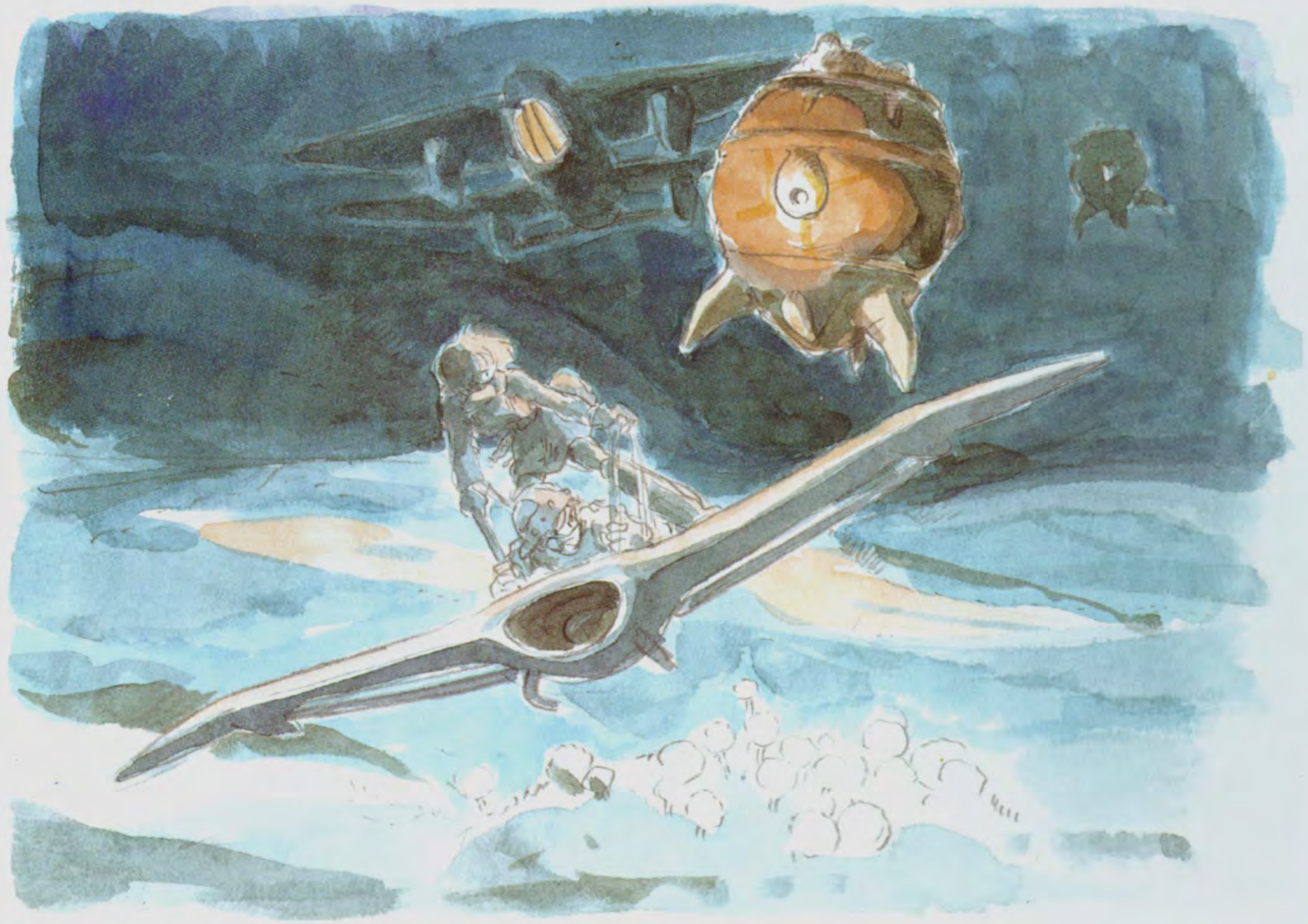
■ Image board demonstrating the myriad uses of the Windrider's staff.



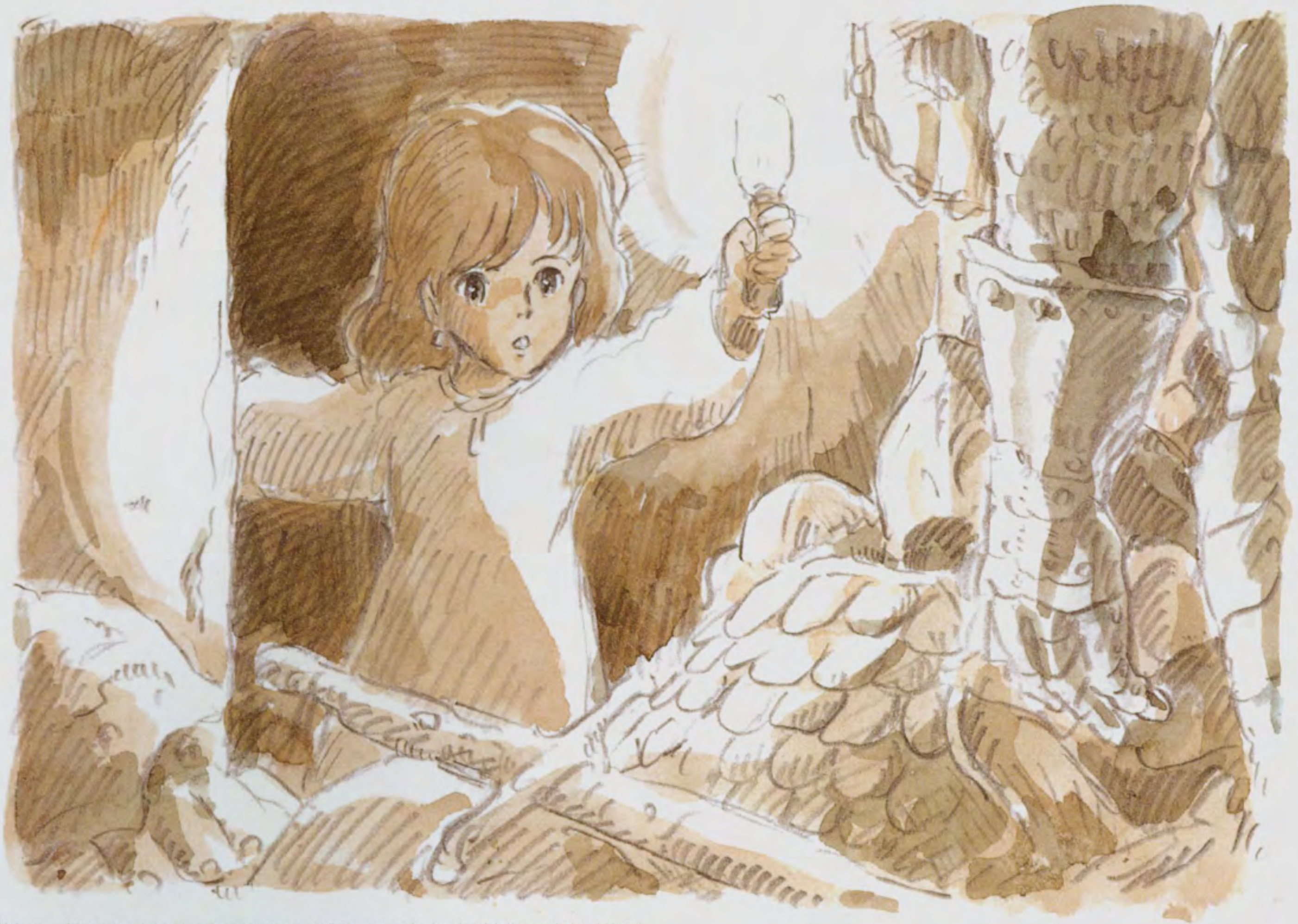
■ Asbel of Pejite.



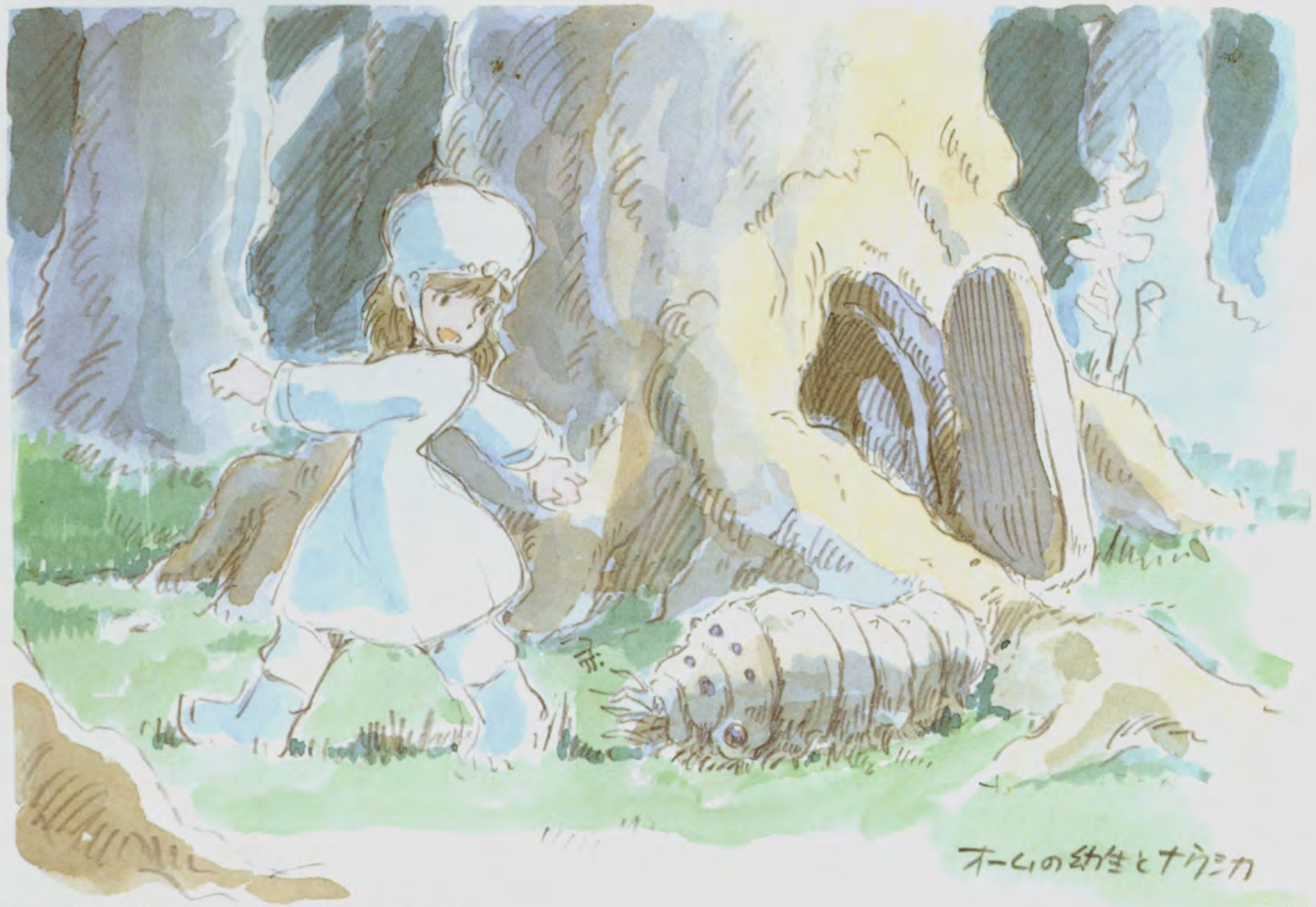
■ Nausicaä climbing into one of the Valley of the Wind's small war machines.



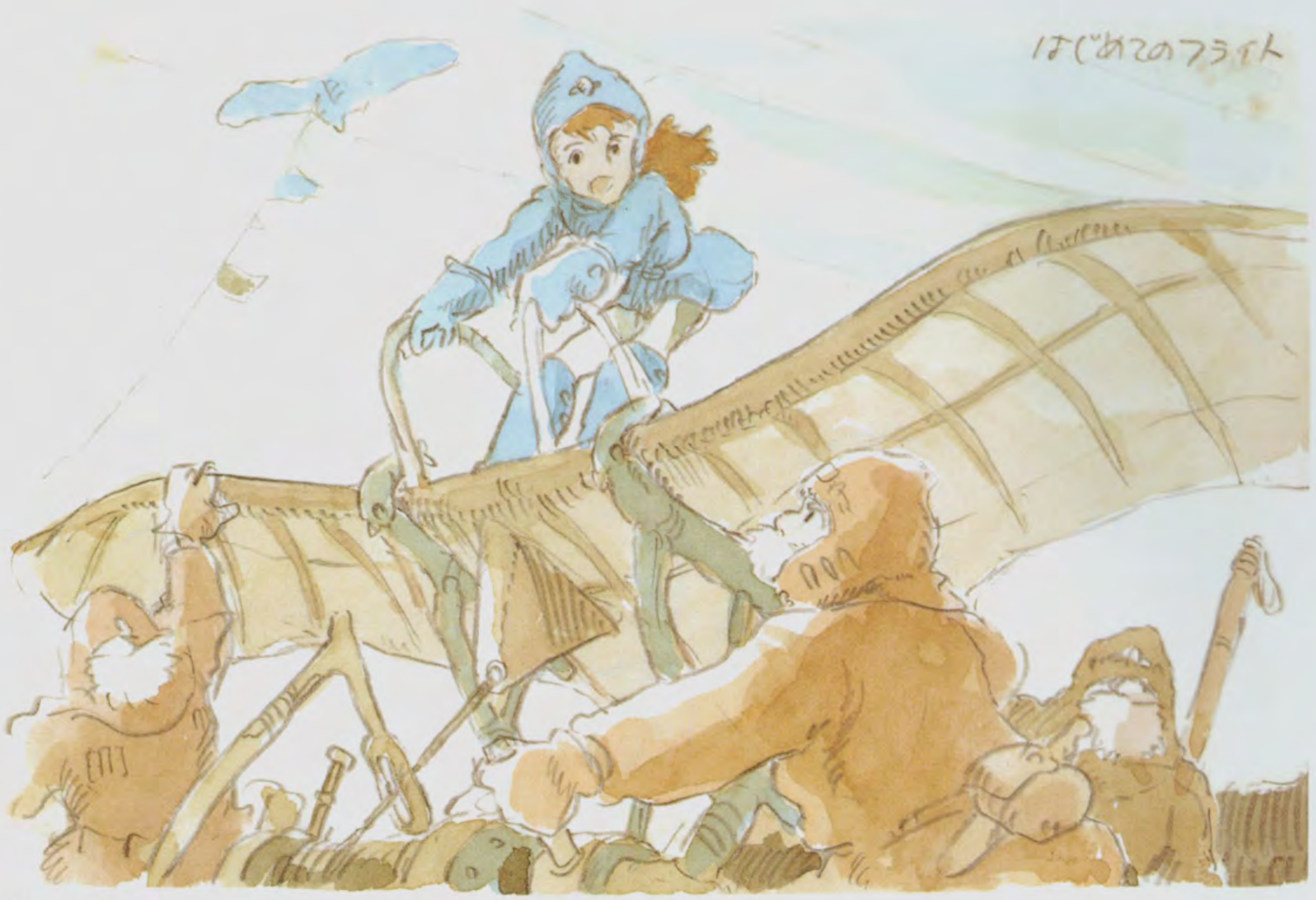
■ Nausicaä and Asbel flying across the Sea of Corruption by Mehve.



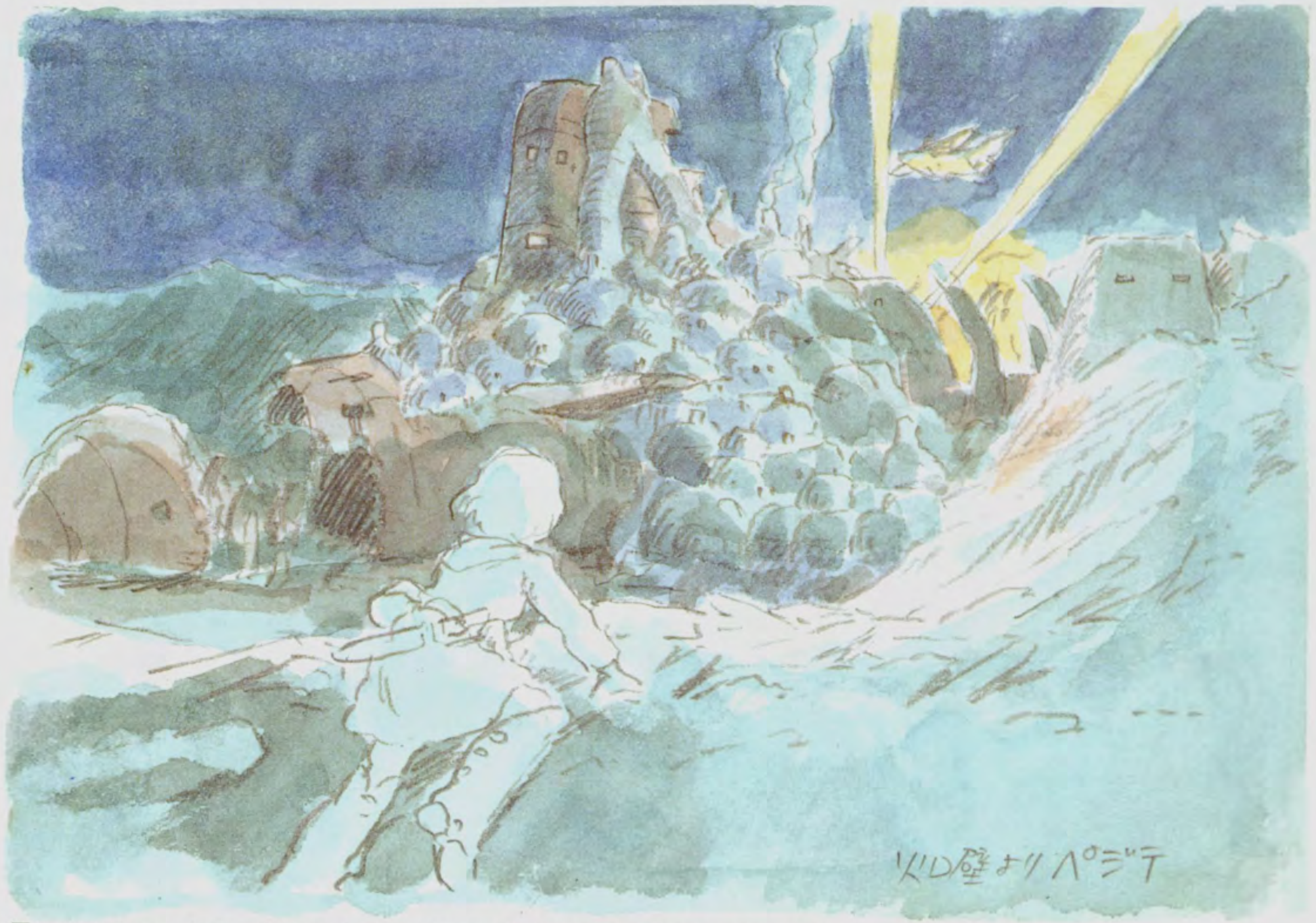
■ Young Nausicaä in the foundations of the castle in the Valley of the Wind.


オームの幼生とナウシカ

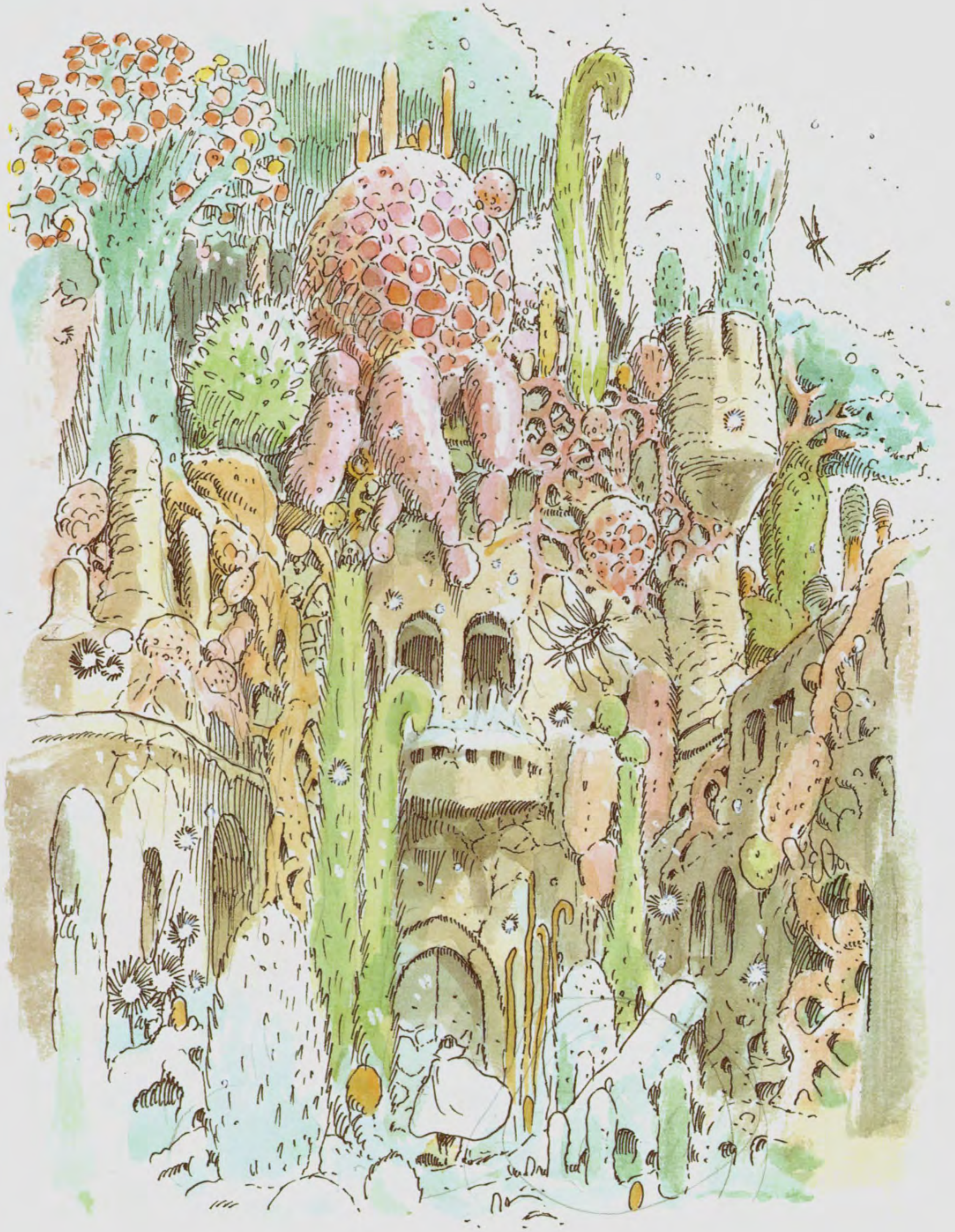
■ Young Nausicaä with a pre-metamorphosis Ohmu larvae.



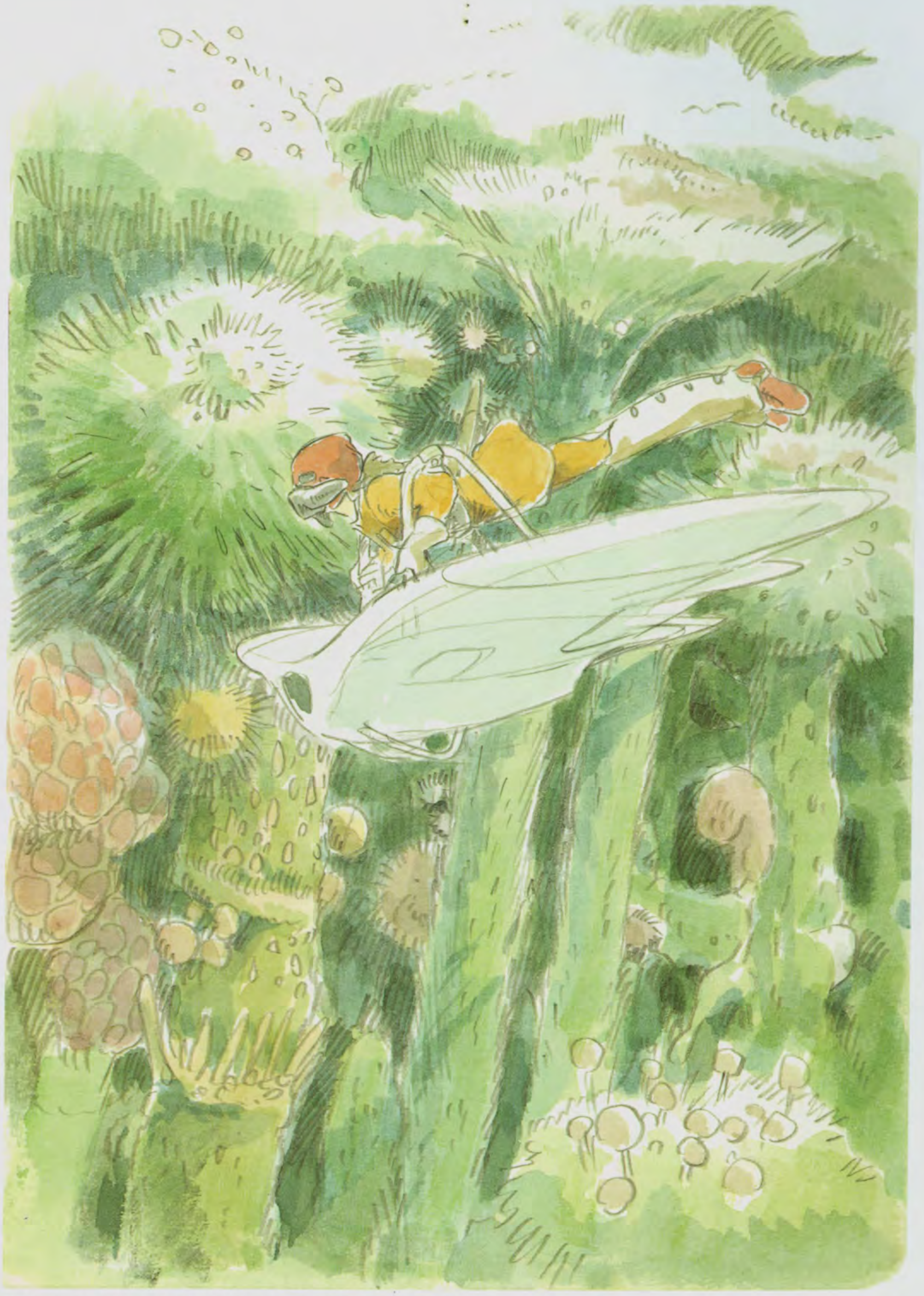
■ Nausicaä's first flight.



■ Looking down on Pejite, which survives parasitically off of a spaceship, from the crater rim.



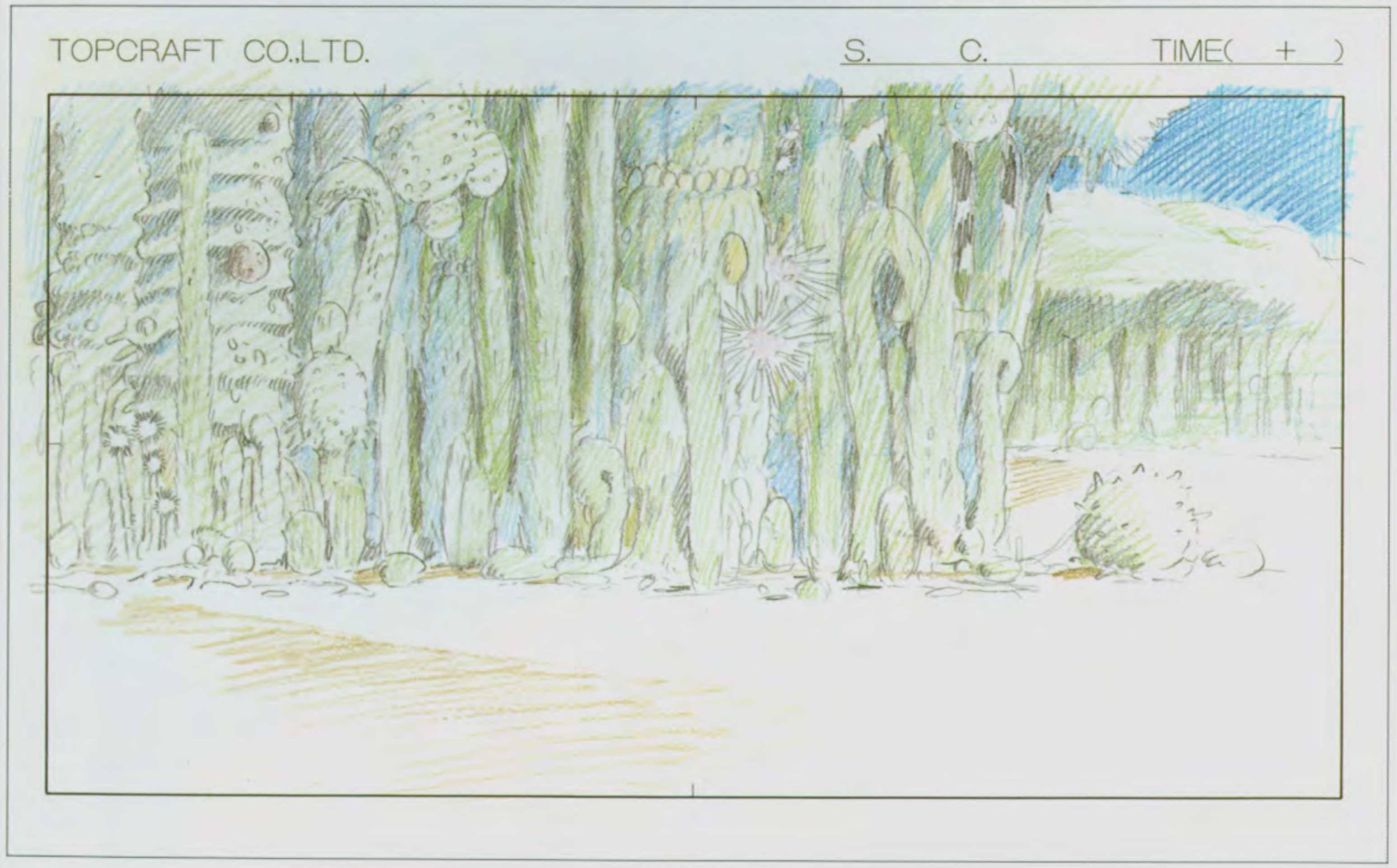
■ Yupa headed into the Sea of Corruption.

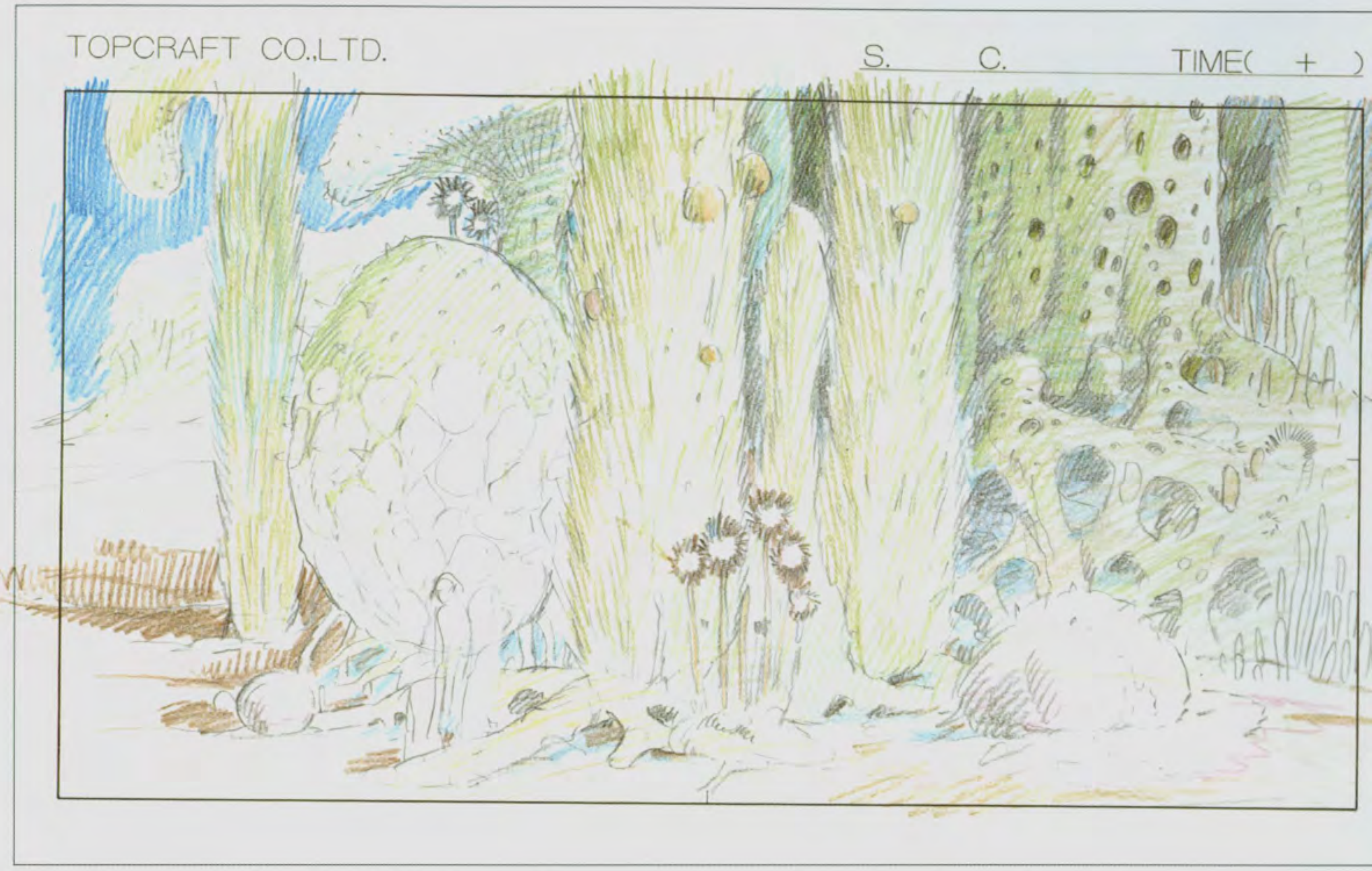


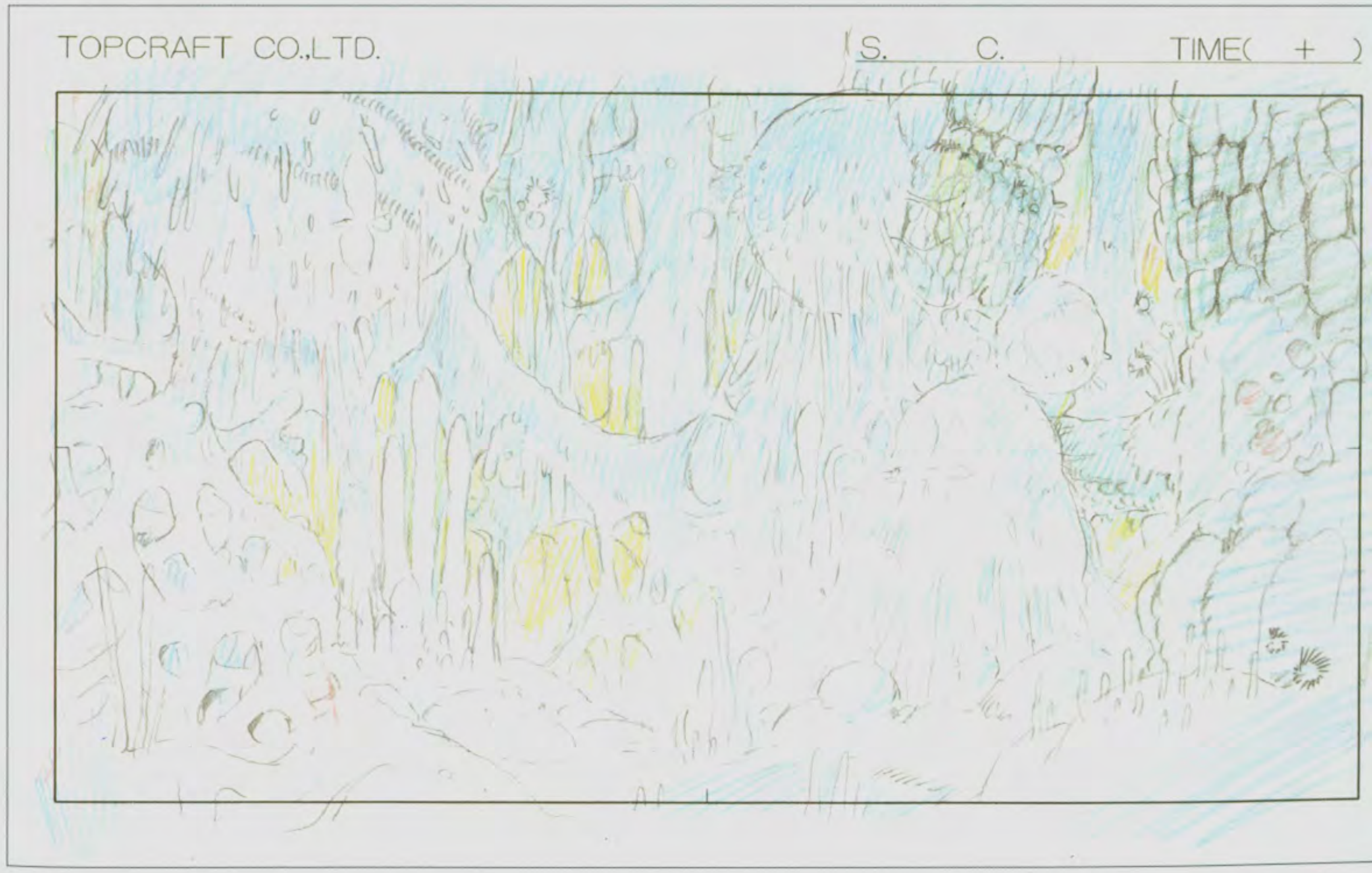
■ Nausicaä flying in the heart of the Sea of Corruption, wearing her gas mask.

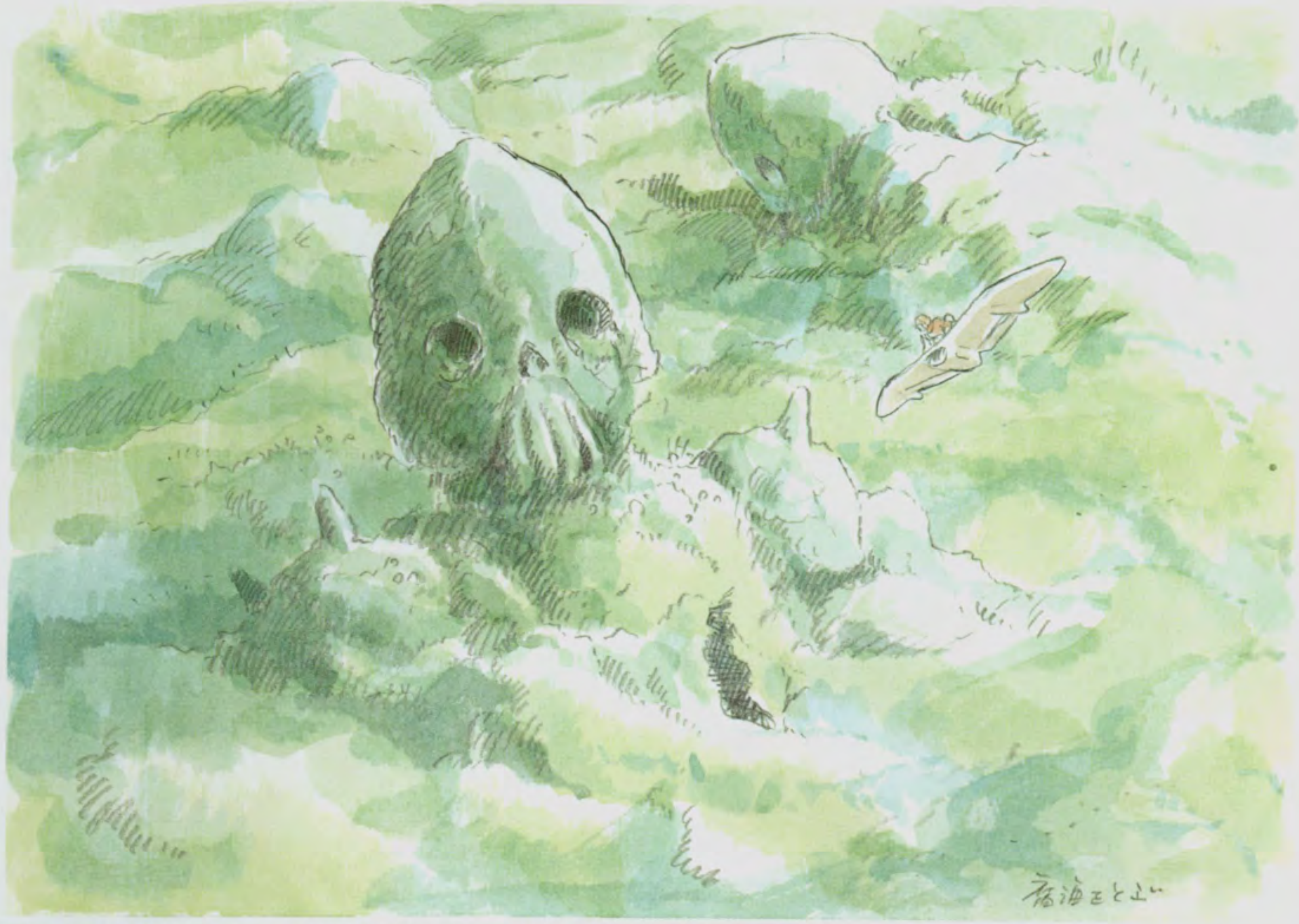
These tree drawings are not image boards. At the time, I wasn't sure exactly what the Sea of Corruption looked like, so I drew a few pictures trying things out. While drawing these, I felt there was something unnatural about the edges of the Sea. Unless humans began cutting down the edges, why would it end so abruptly? I remember worrying about this endlessly.

■ Rough sketches of the Sea of Corruption (both drawings on the facing page as well).

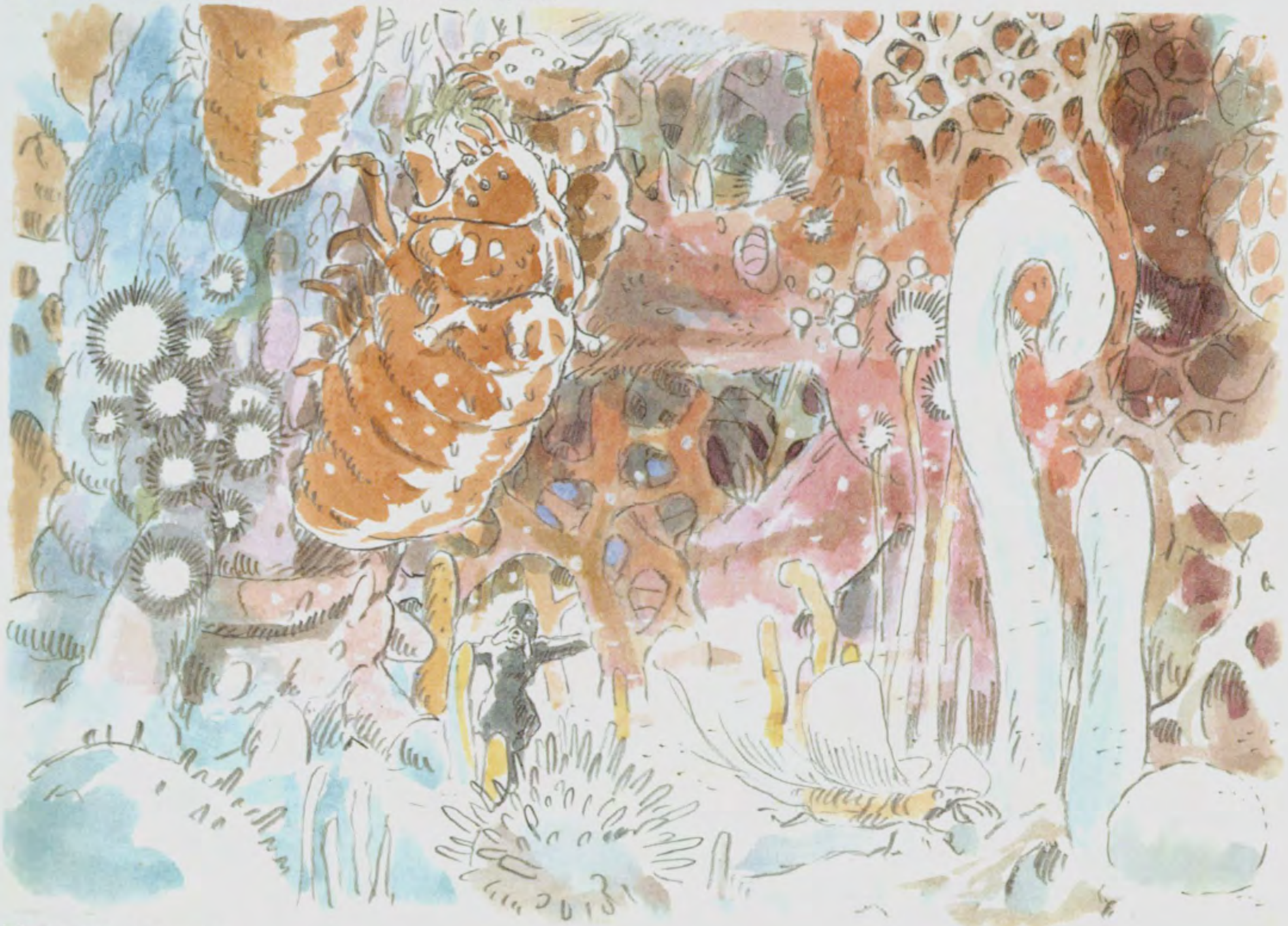

TOPCRAFT CO.,LTD.
S. C. TIME(+)


TOPCRAFT CO.,LTD.
S. C. TIME(+)

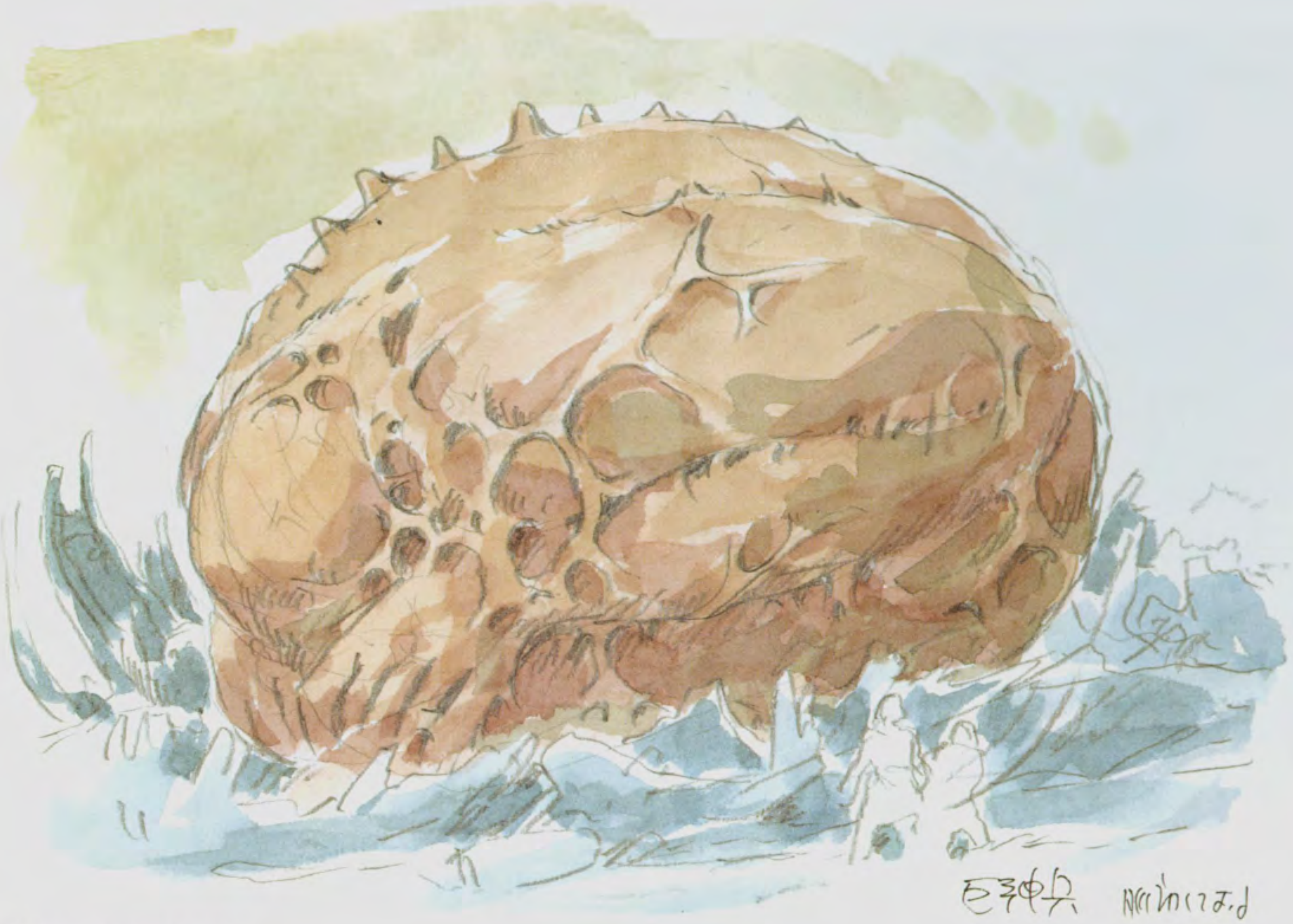

TOPCRAFT CO.,LTD.
S. C. TIME(+)



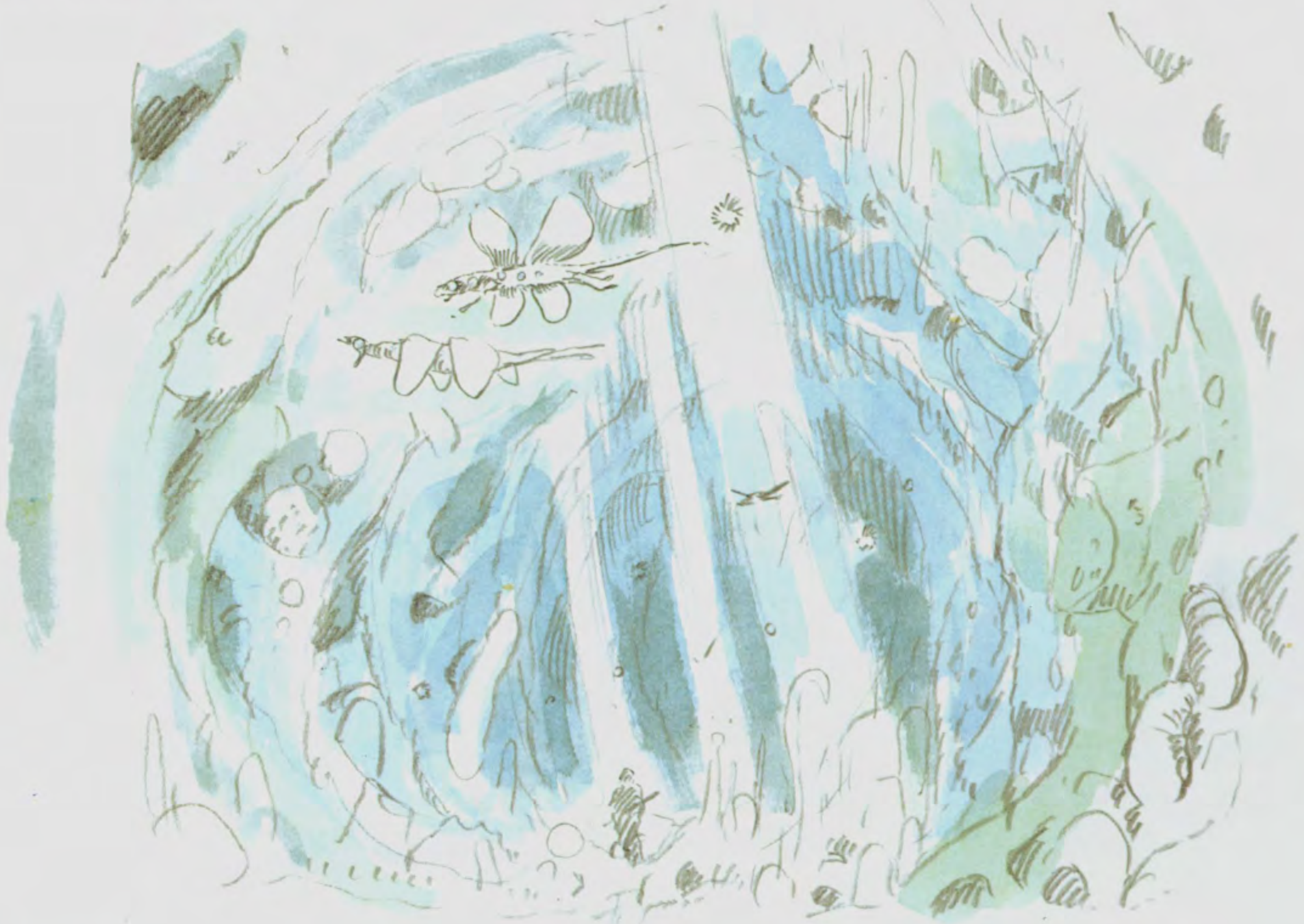
Nausicaä flying on her Mehve across the Sea of Corruption.



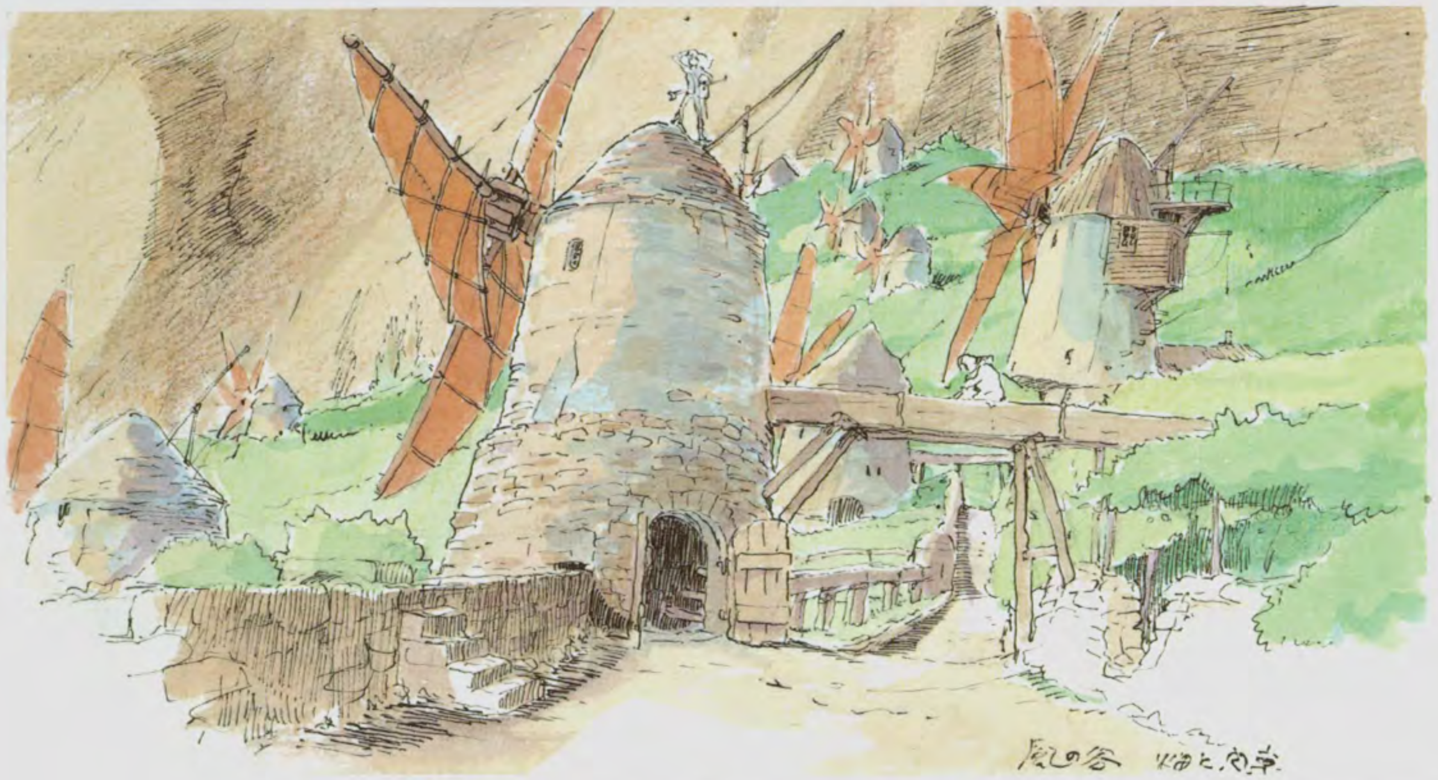
In the Sea of Corruption.



The God Warrior pulsing.



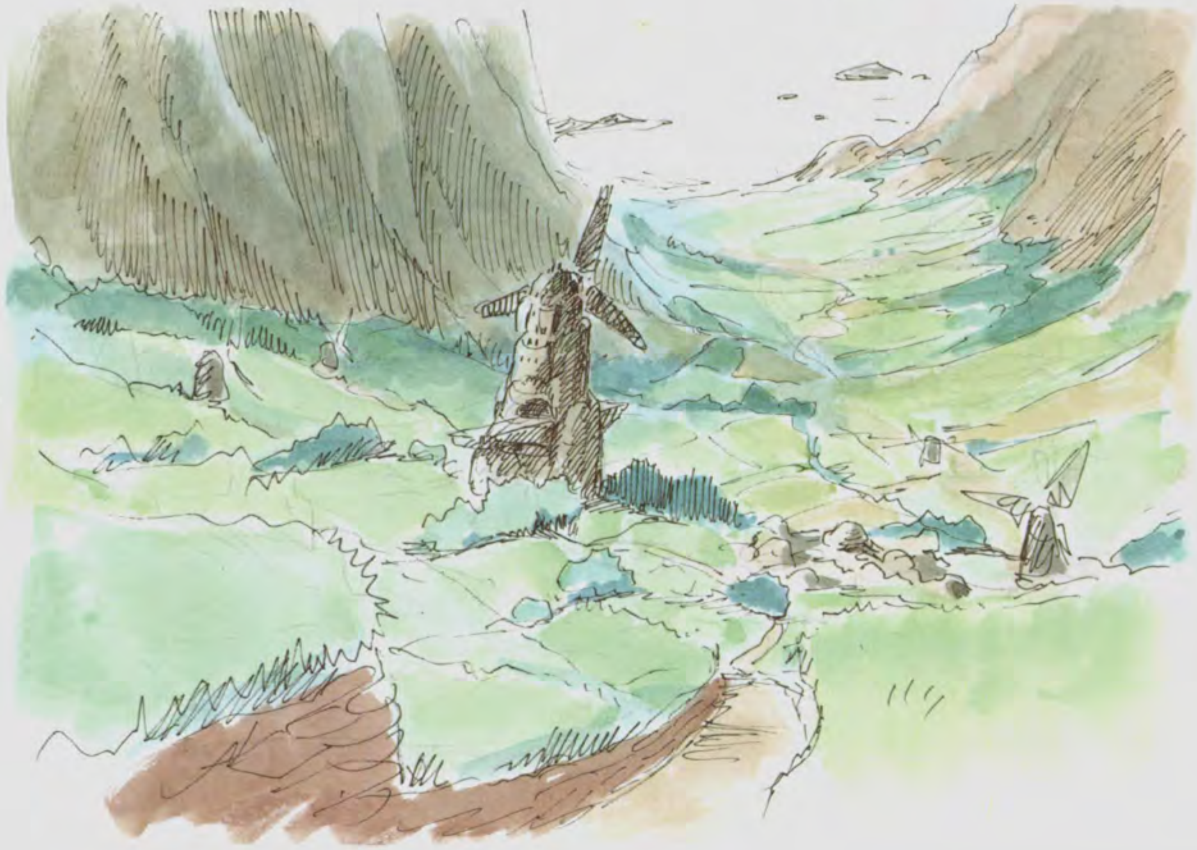
The Ohmu's path.

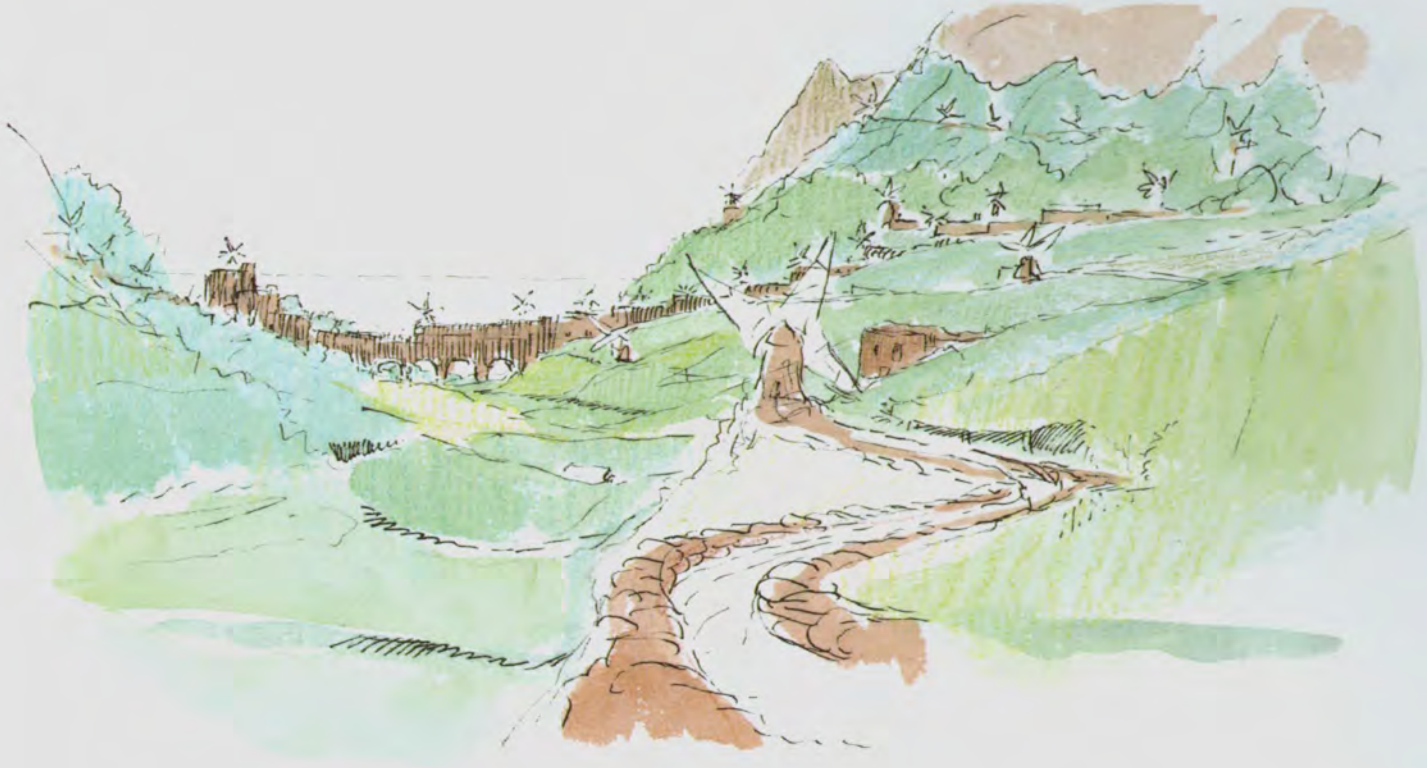


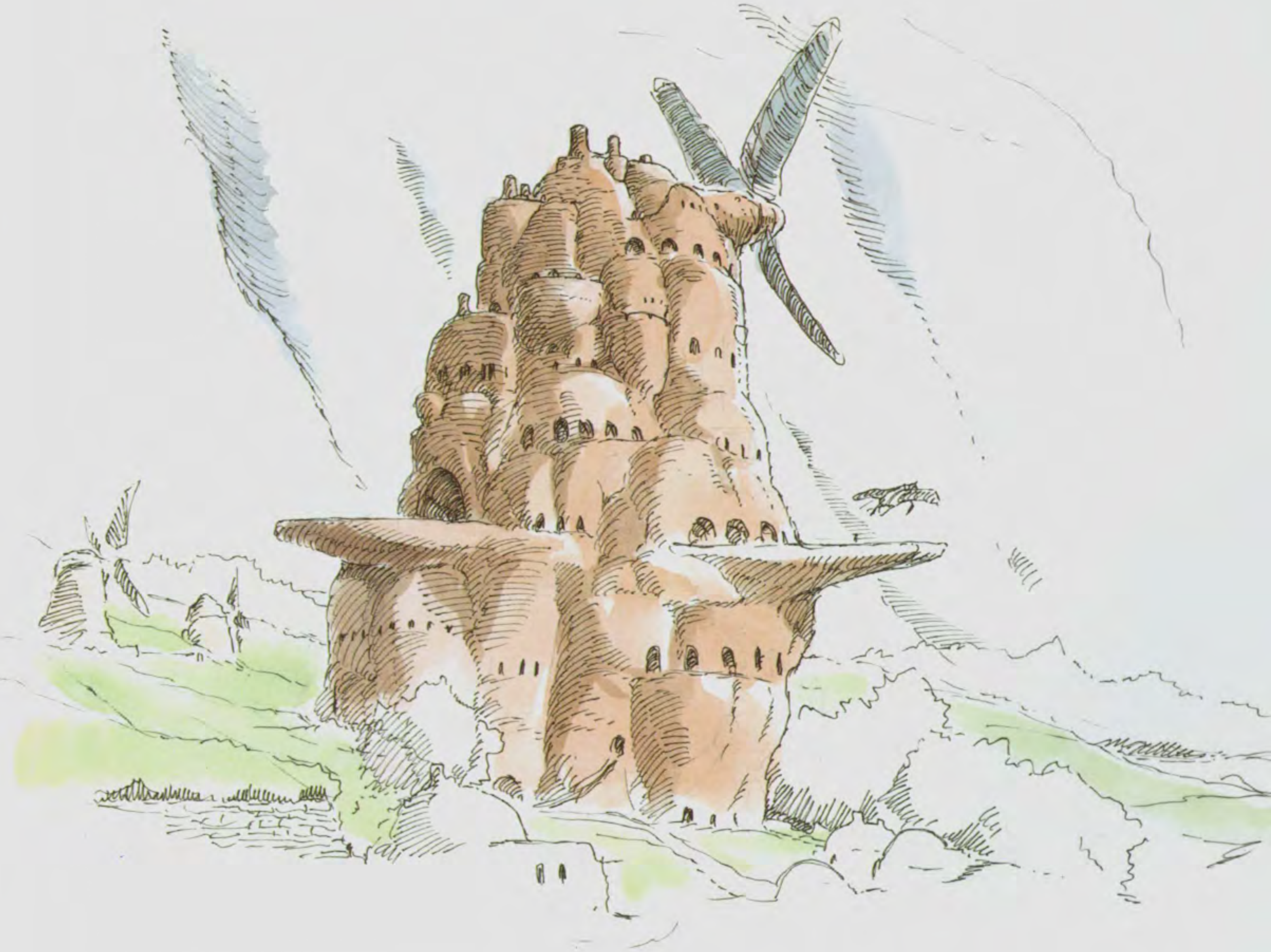
These drawings are image boards for the Valley of the Wind. Unlike the manga, I had to lay the place out clearly, so I stuck windmills all over the place. In my mind, the windmills carried water upward from deep wells, and then smaller windmills carried it upward to a reservoir, which then distributed it back down the hill. The most important thing in the village was looking after the windmills, watching the wind and the water levels. An extremely important part of Nausicaä's duties, but unfortunately, I had no time to show this in the movie.

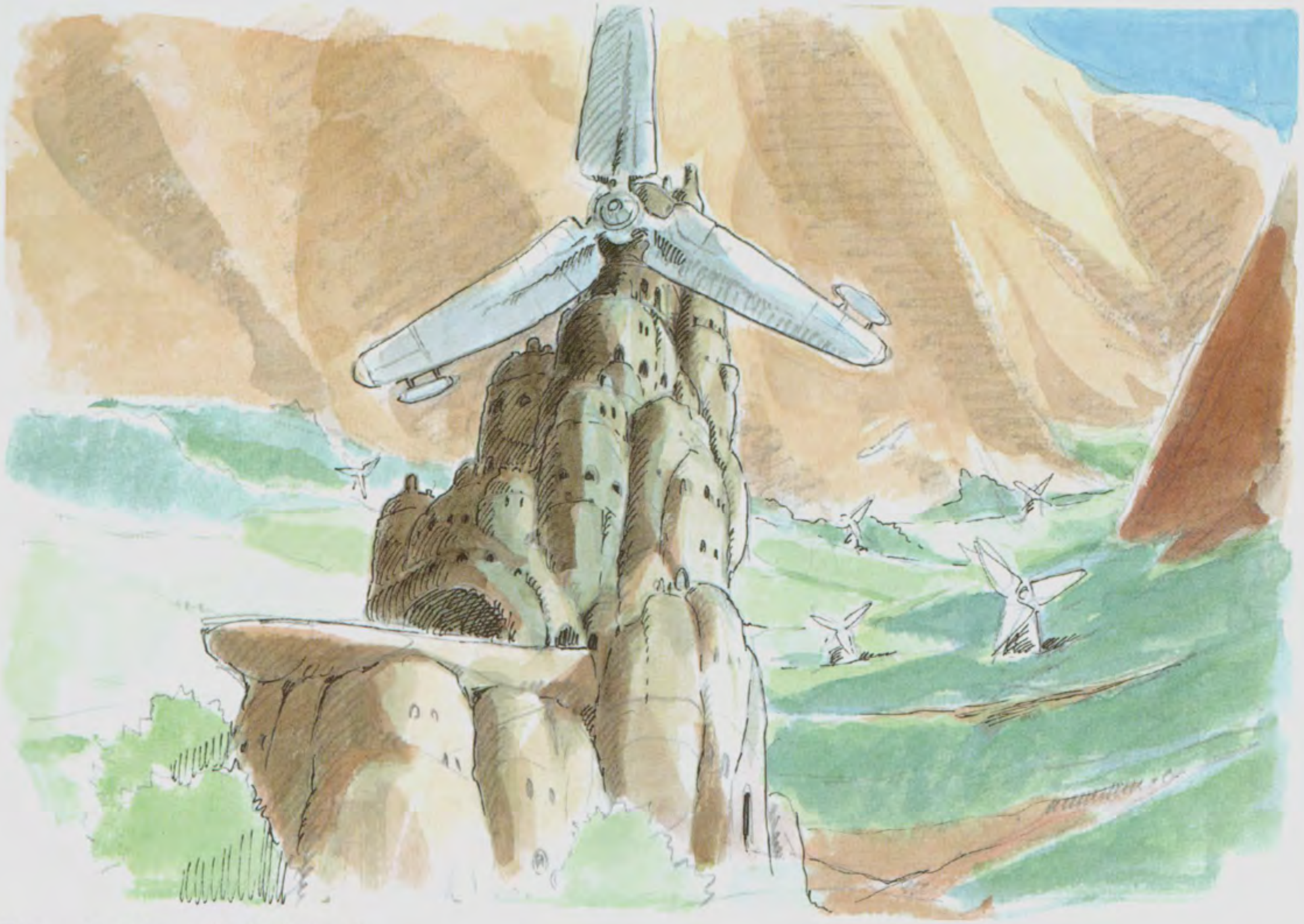
When I started drawing the manga, I hadn't worked any of this out. I came up with the theory while trying to explain what I'd already drawn. The windmills I'd wanted to use in the manga were not the revolving windmills, but old windmills, like the ones in China, with cloth propped up on a vertical shaft. With animation we could show these spinning, but in the manga I couldn't do that.

■ Views of the Valley of the Wind (all four).

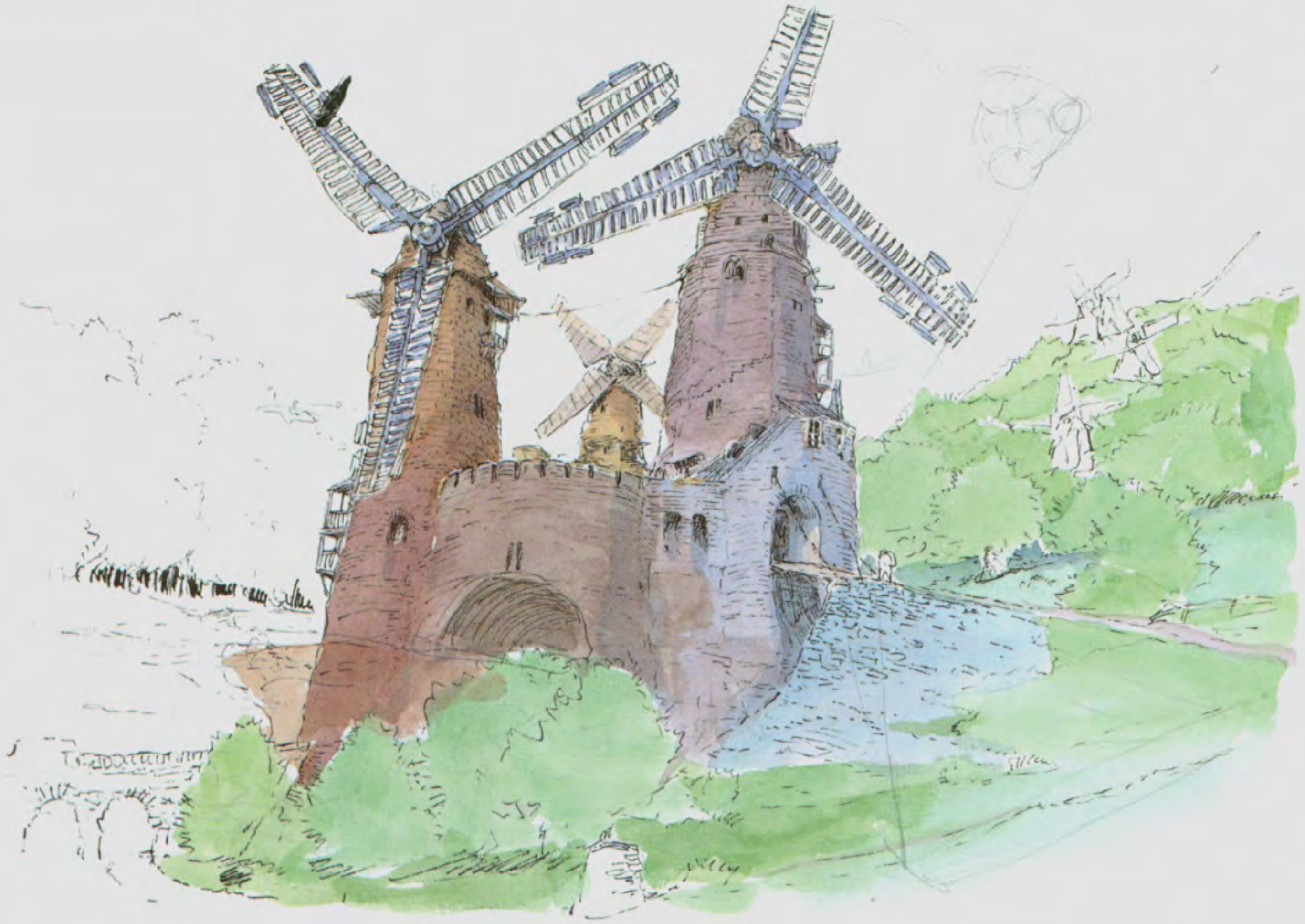


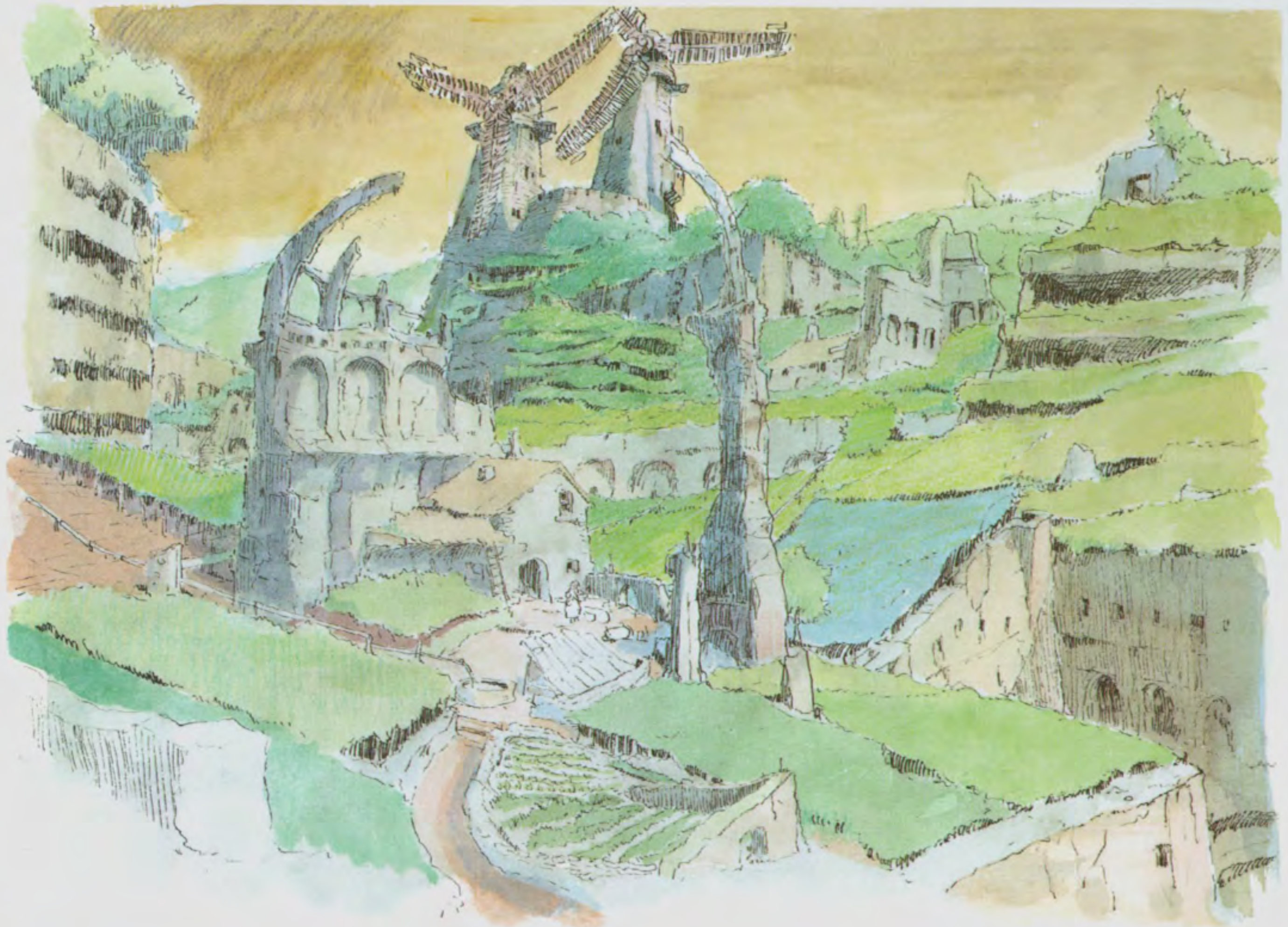


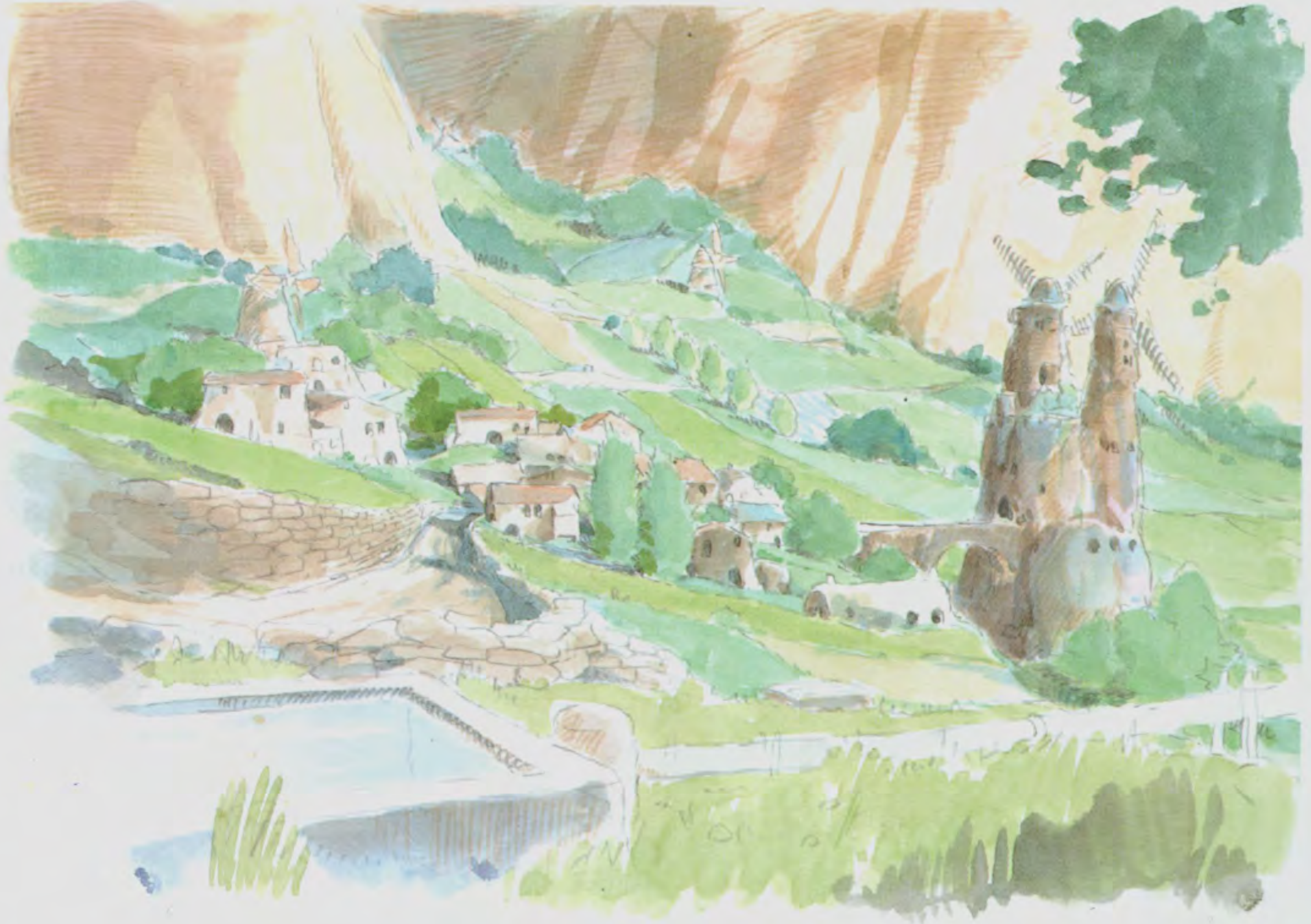


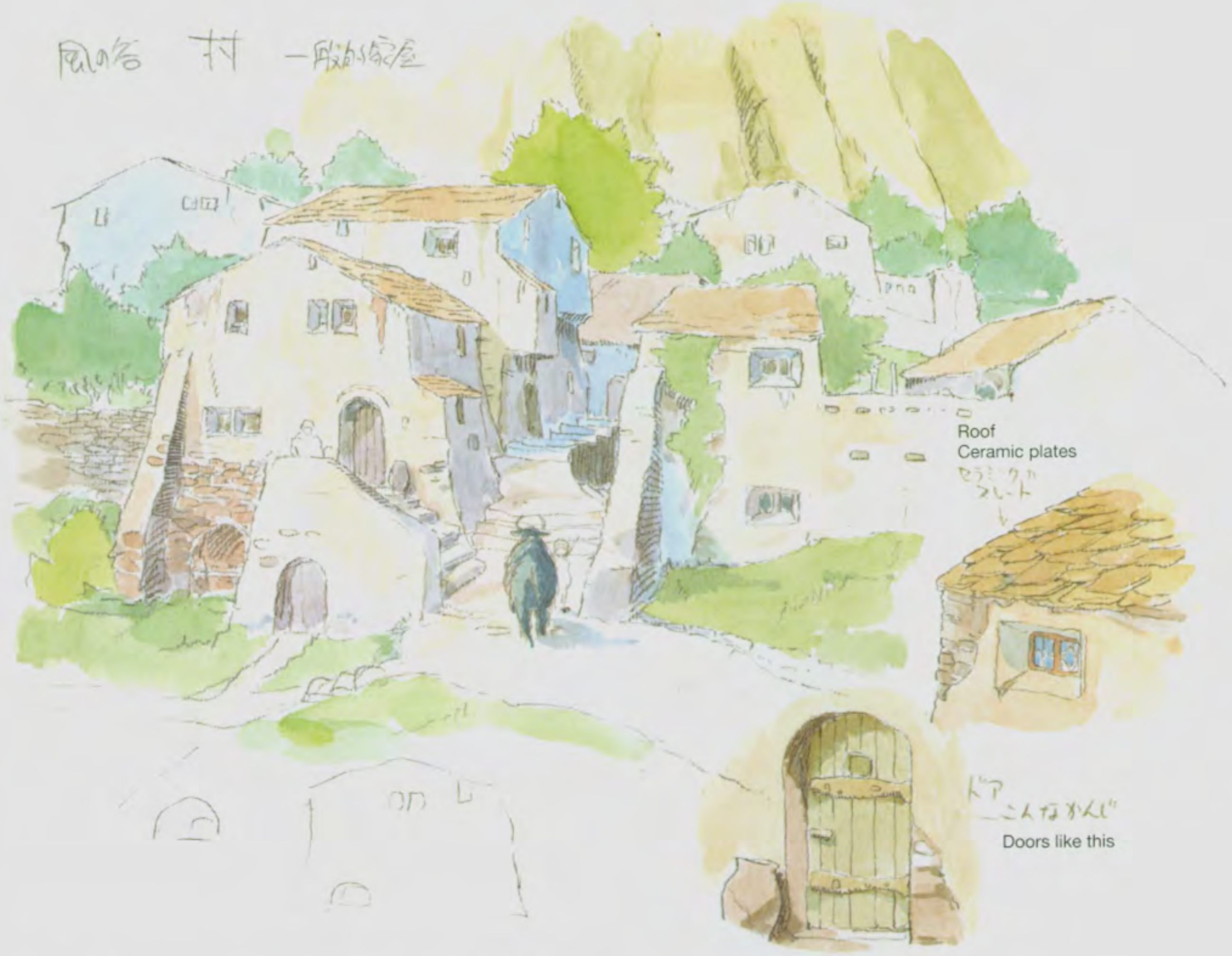


■ Views of the Valley of the Wind (all four).

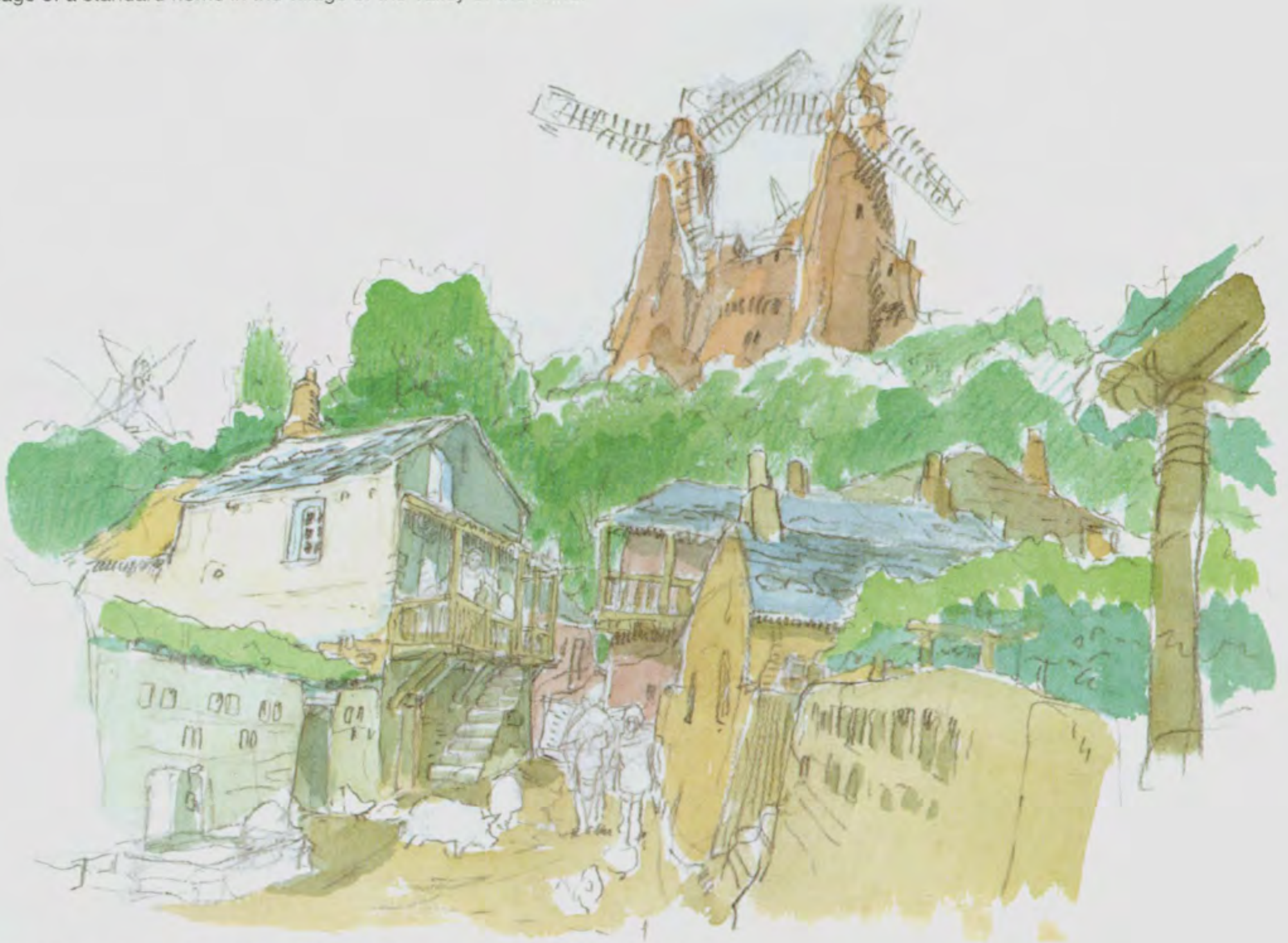




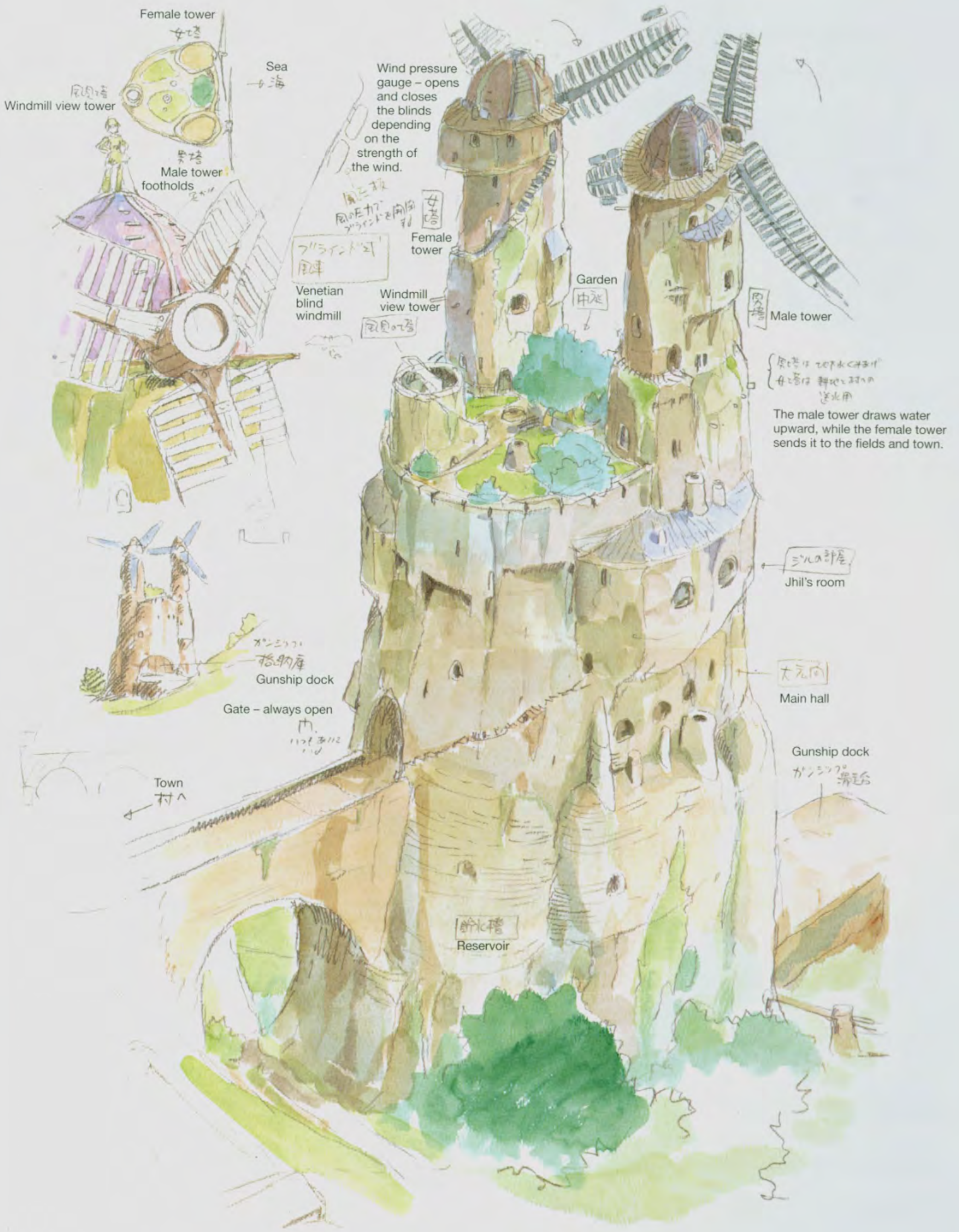



風の谷 村 一般的家屋
Roof
Ceramic plates
セラミックのプレート
ドア こんなかんじ
Doors like this

■ Image of a standard home in the village of the Valley of the Wind.

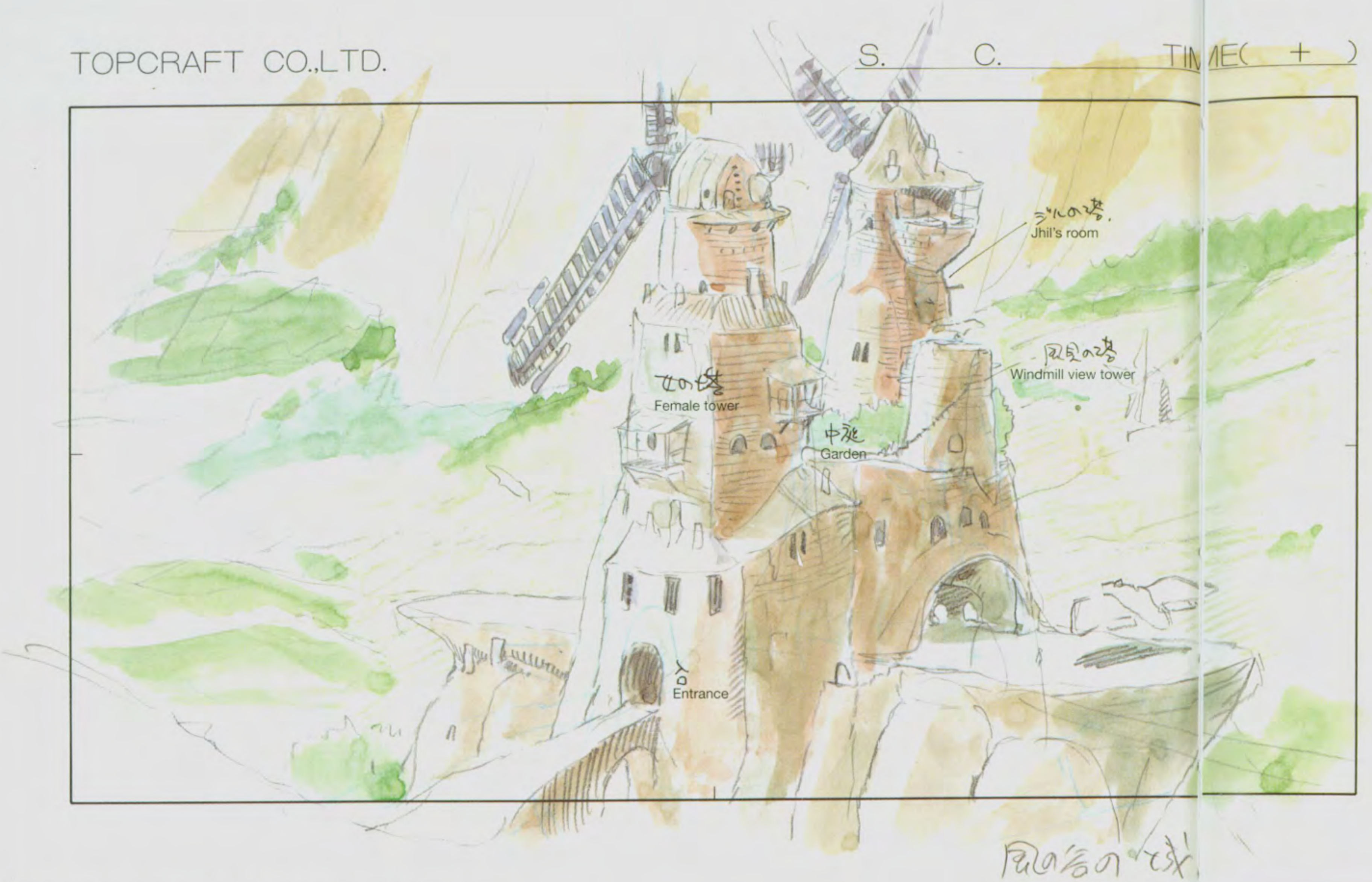


■ View of the village scattered around the castle, with its Venetian blind windmills.

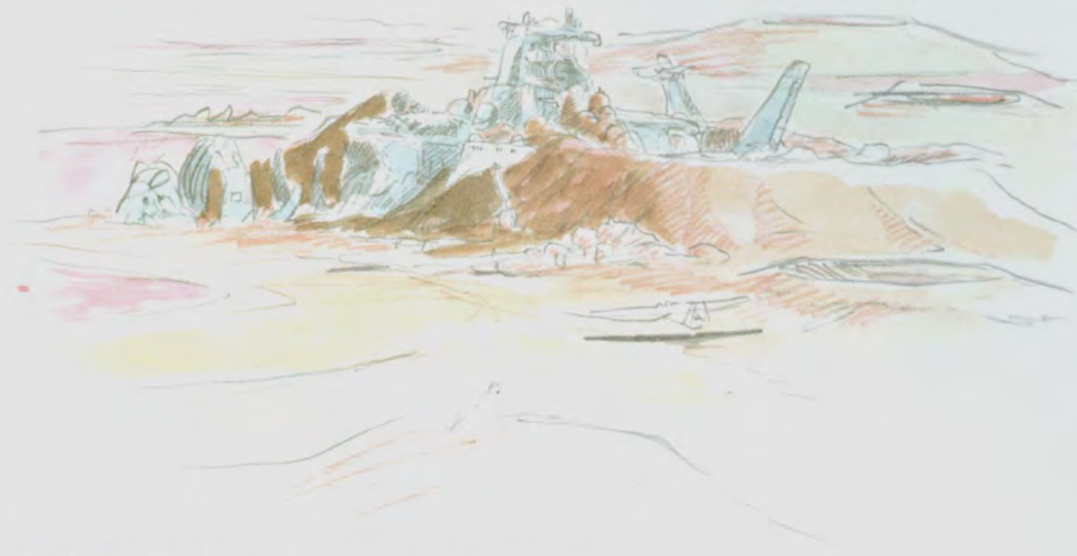

Female tower
女塔
Sea
→海
風見塔
Windmill view tower
男塔
Male tower
footholds
足がかり
Wind pressure gauge – opens and closes the blinds depending on the strength of the wind.
風圧板
風の圧力でブラインドを開閉する
女塔
Female tower
ブラインド式風車
Venetian blind windmill
Windmill view tower
風見の塔
Garden
中庭
男塔
Male tower
男塔は地下水くみあげ
女塔は耕地と村への送水用
The male tower draws water upward, while the female tower sends it to the fields and town.
ジルの部屋
Jhil's room
ガンシップ格納庫
Gunship dock
Gate – always open
門
大広間
Main hall
Gunship dock
ガンシップ発進台
Town
村へ
貯水槽
Reservoir

■ The castle of the Valley of the Wind, with the two turrets on top divided by gender. Depicted in both pictures.

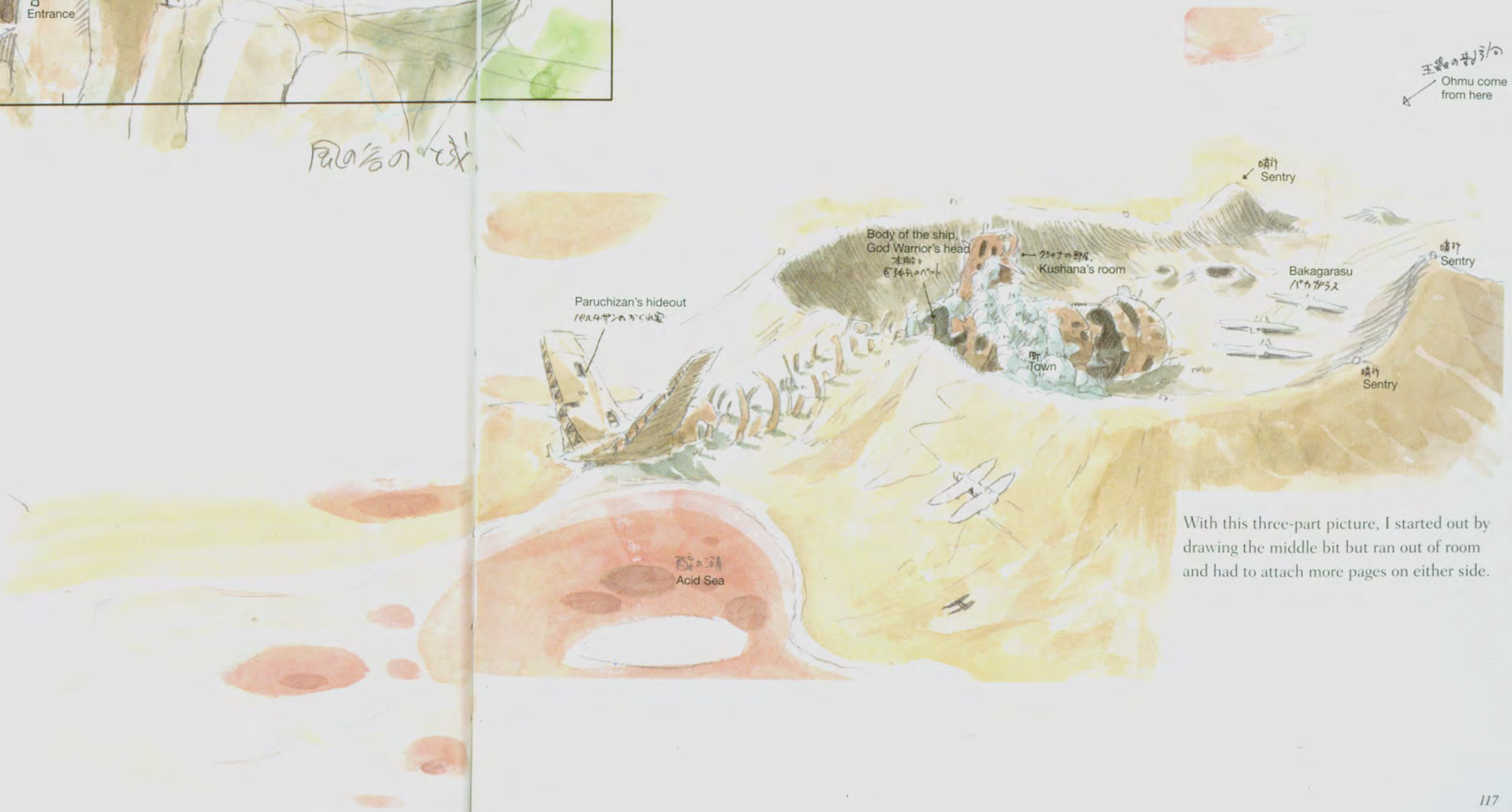
At first, I thought everyone in the Valley of the Wind lived inside this castle. Separate rooms for males and females, everyone in the village living together like one big family. I knew this would be hard to show in the movie, so I changed it to something easier.


TOPCRAFT CO.,LTD.
S. C. TIME(+)
ジルの塔
Jhil's room
風見の塔
Windmill view tower
女の塔
Female tower
中庭
Garden
入口
Entrance
風の谷の城

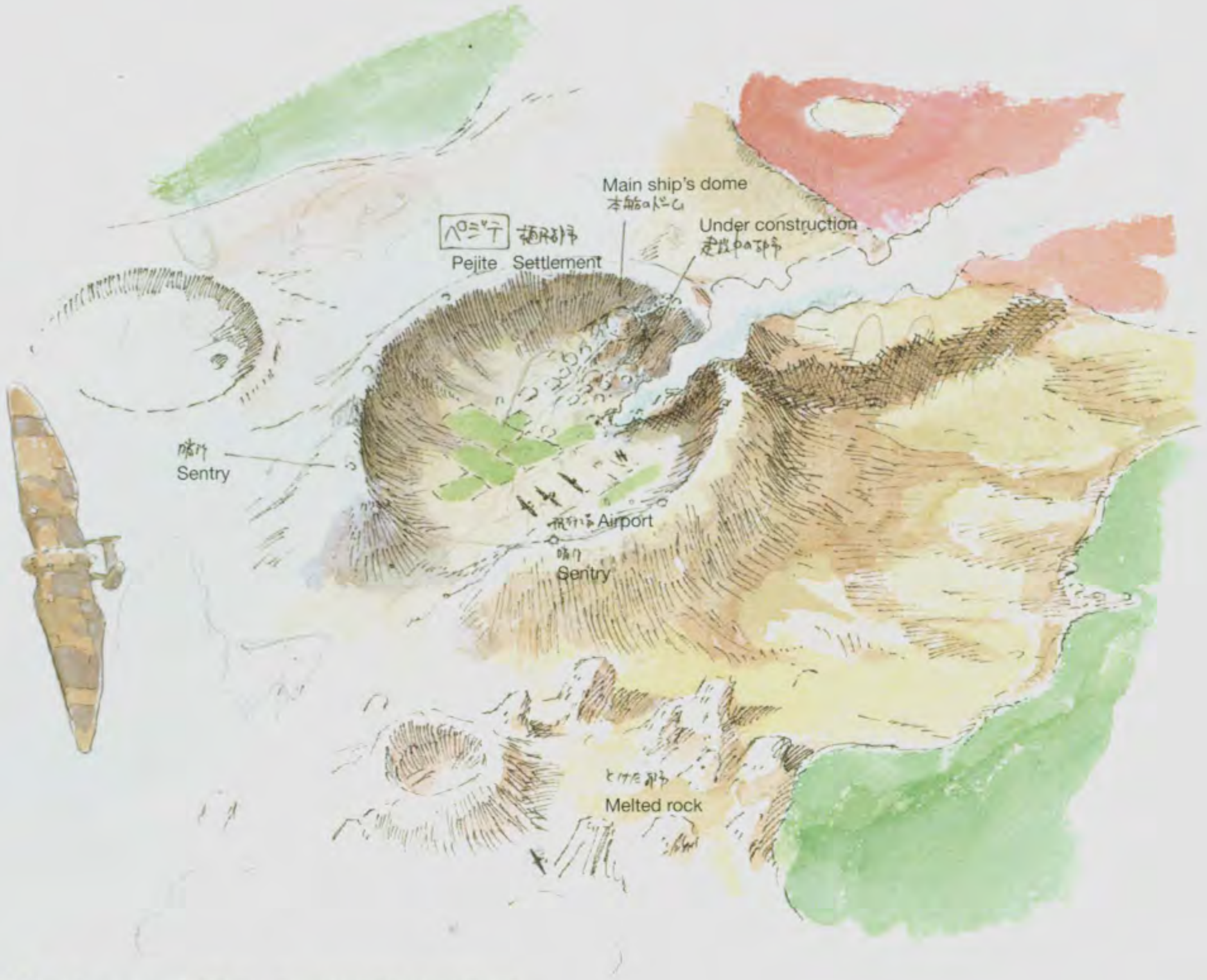
■ Image of the castle of the Valley of the Wind drawn on layout paper.



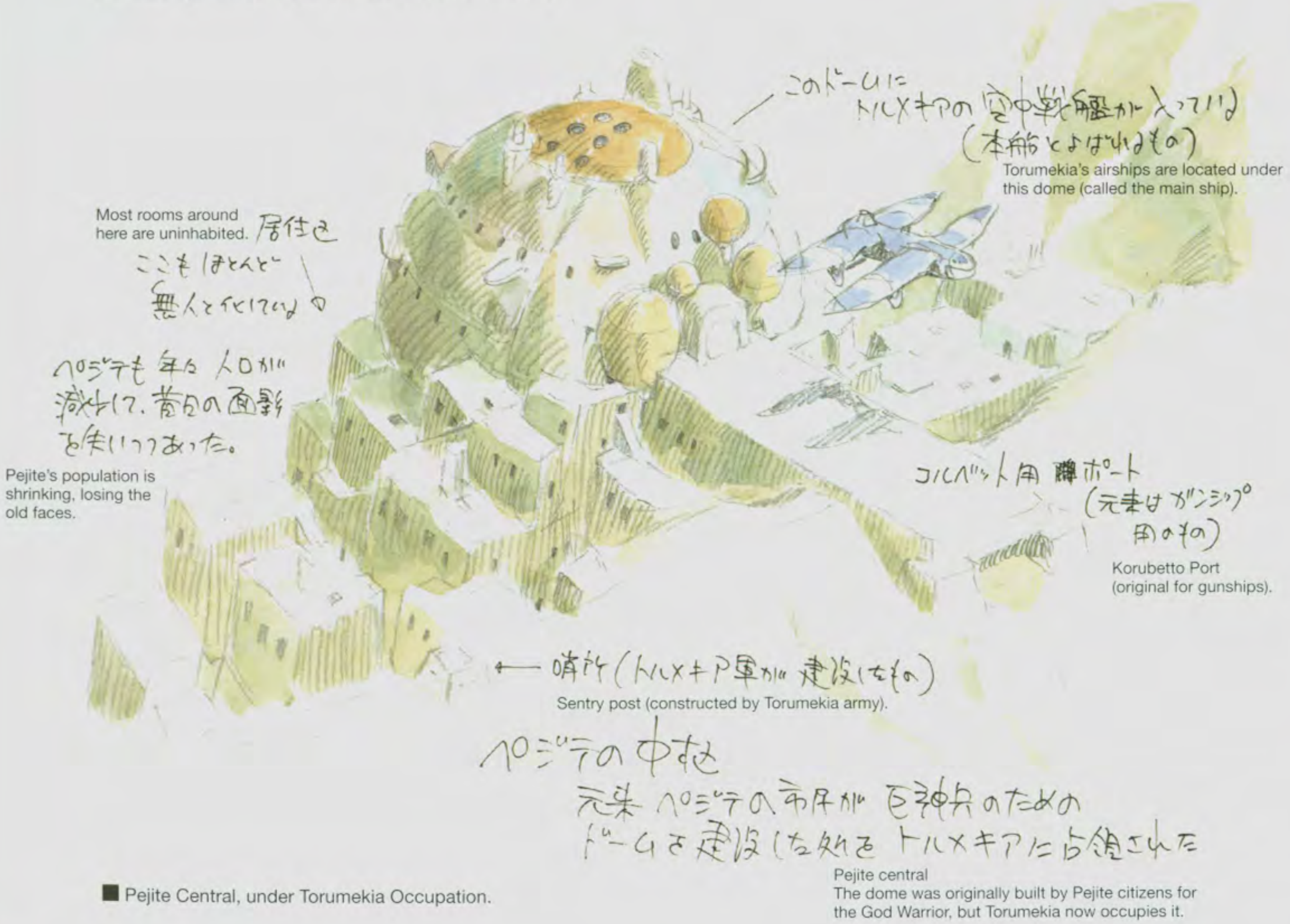
■ Side view of Pejite from far away (above) and bird's-eye view of the Torumekia large Bakagarasu transport ships flying into Pejite (below).


王蟲の来るところ
Ohmu come from here
哨り
Sentry
Body of the ship, God Warrior's head
本船と巨神兵のヘッド
クシャナの部屋
Kushana's room
Bakagarasu
バカガラス
哨り
Sentry
Paruchizan's hideout
パルチザンのかくれ家
町
Town
哨り
Sentry
酸の湖
Acid Sea

With this three-part picture, I started out by drawing the middle bit but ran out of room and had to attach more pages on either side.

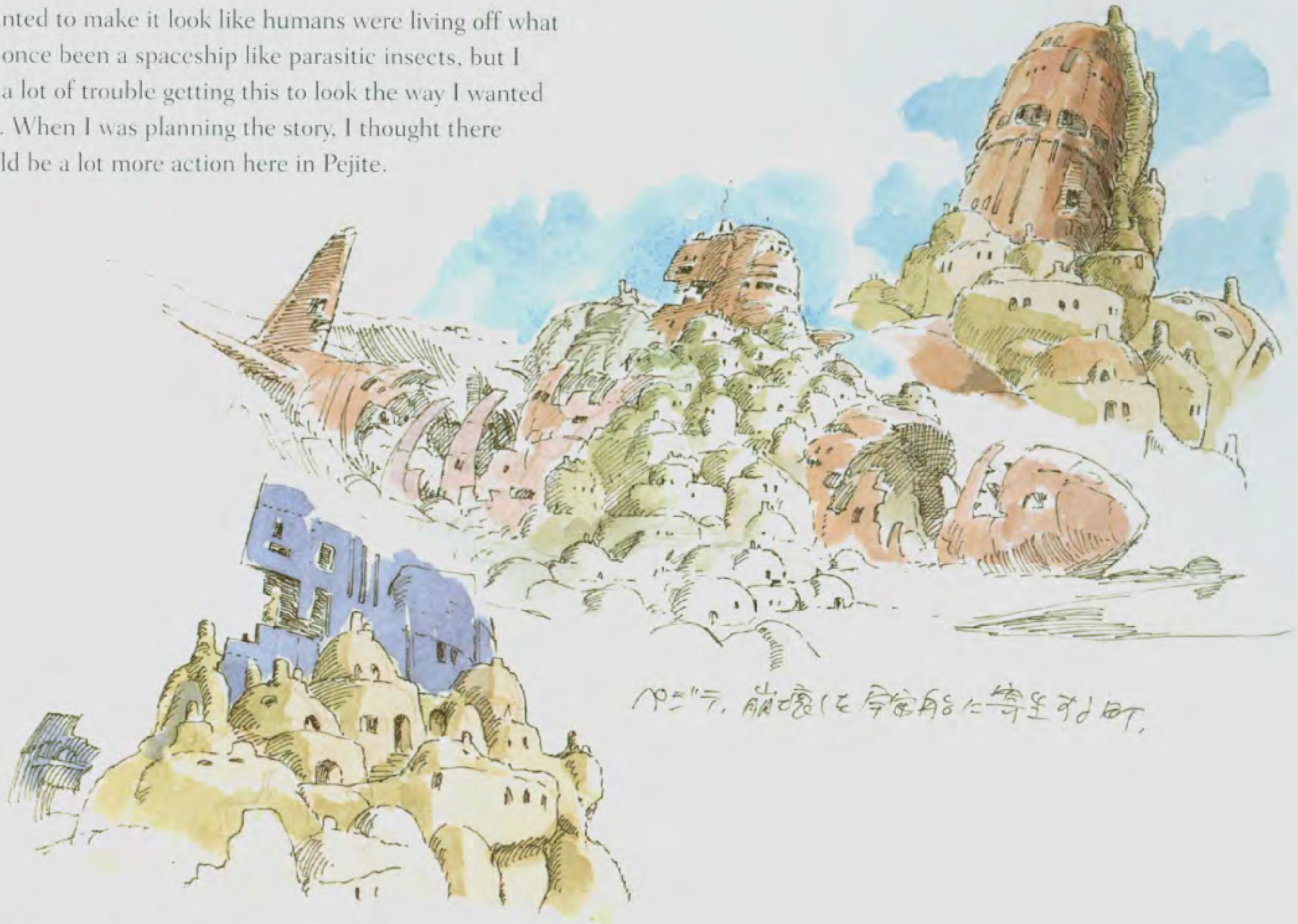

Main ship's dome
本船のドーム
ペジテ 集落部分
Pejite Settlement
Under construction
建設中の部分
哨所
Sentry
飛行場 Airport
哨所
Sentry
とけた部分
Melted rock

■ Bird's-eye view of Pejite, the spaceship parasite city.

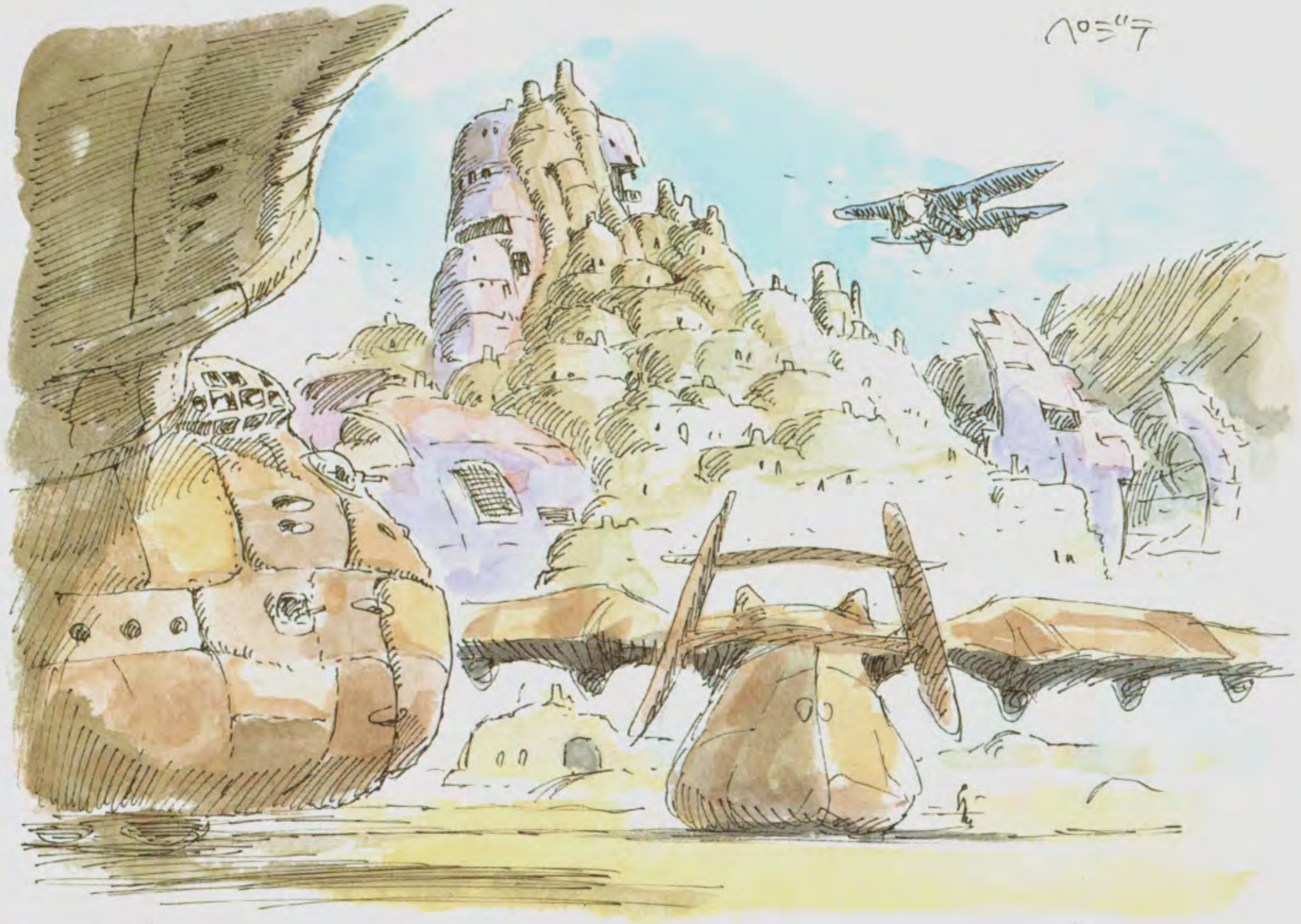

このドームに
トルメキアの空中戦艦が入っている
(本船とよばれるもの)
Torumekia's airships are located under this dome (called the main ship).
Most rooms around here are uninhabited.
居住区
ここもほとんど
無人と化している
ペジテも年々人口が
減少して、昔日の面影
を失いつつあった。
Pejite's population is shrinking, losing the old faces.
コルベット用 [illegible]ポート
(元来はガンシップ
用のもの)
Korubetto Port (original for gunships).
← 哨所(トルメキア軍が建設したもの)
Sentry post (constructed by Torumekia army).
ペジテの中枢
元来ペジテの市民が巨神兵のための
ドームを建設した処をトルメキアに占領された
Pejite central
The dome was originally built by Pejite citizens for the God Warrior, but Torumekia now occupies it.

■ Pejite Central, under Torumekia Occupation.

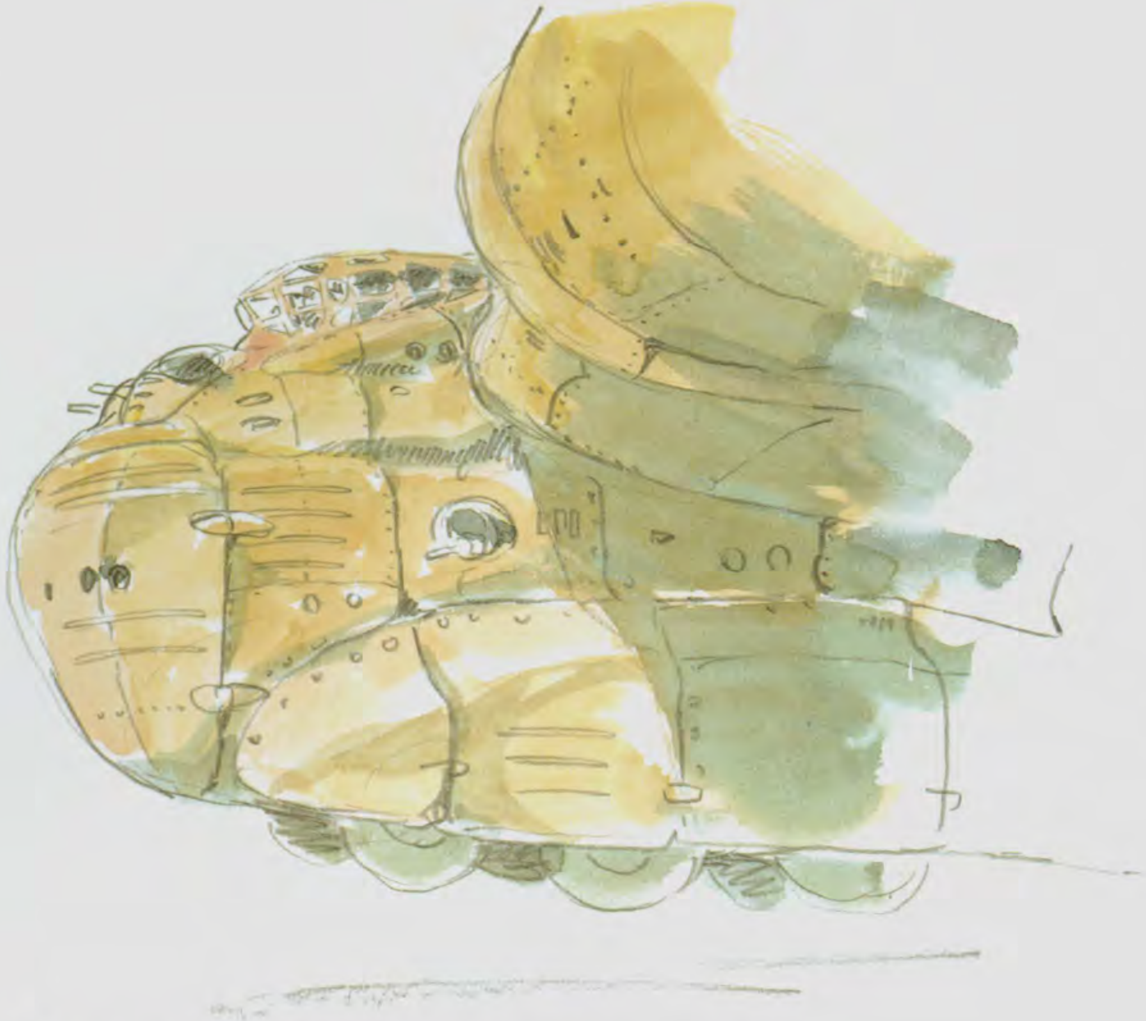
I wanted to make it look like humans were living off what had once been a spaceship like parasitic insects, but I had a lot of trouble getting this to look the way I wanted it to. When I was planning the story, I thought there would be a lot more action here in Pejite.


ペジテ。崩壊した宇宙船に寄生する町。

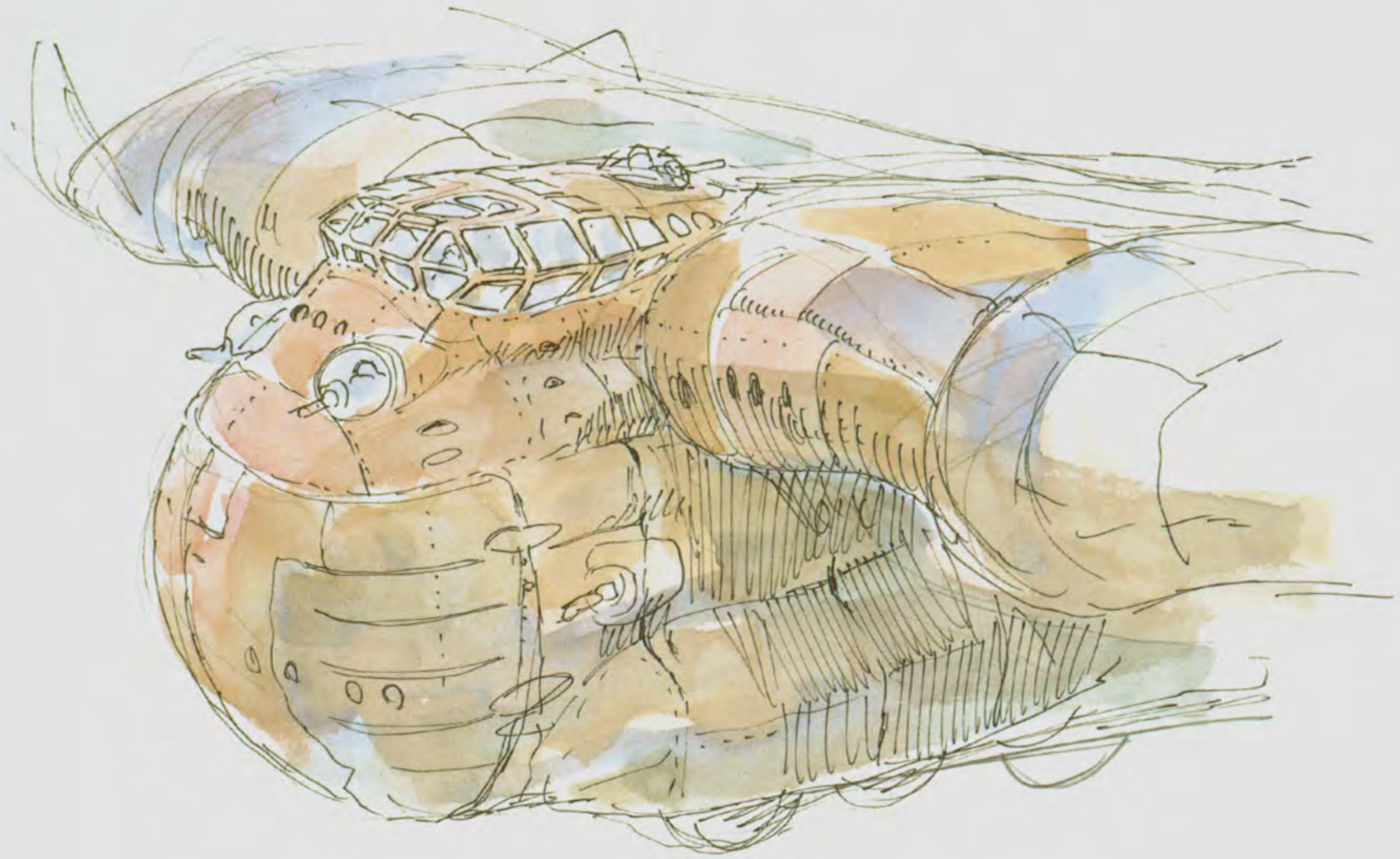
■ Images of Pejite, growing parasitcally on a ruined spaceship.

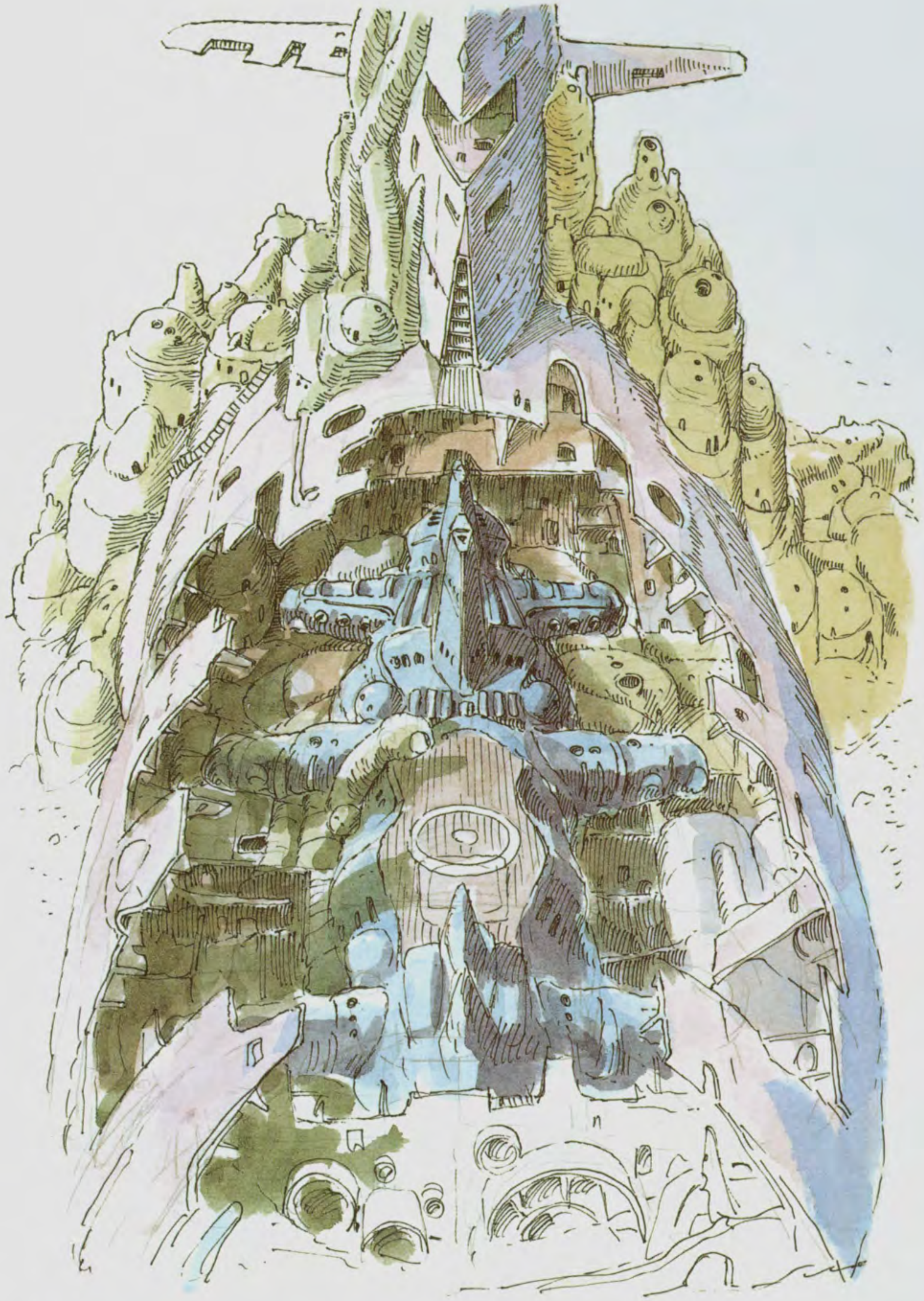


■ Torumekia large transport ships arriving in Pejite.



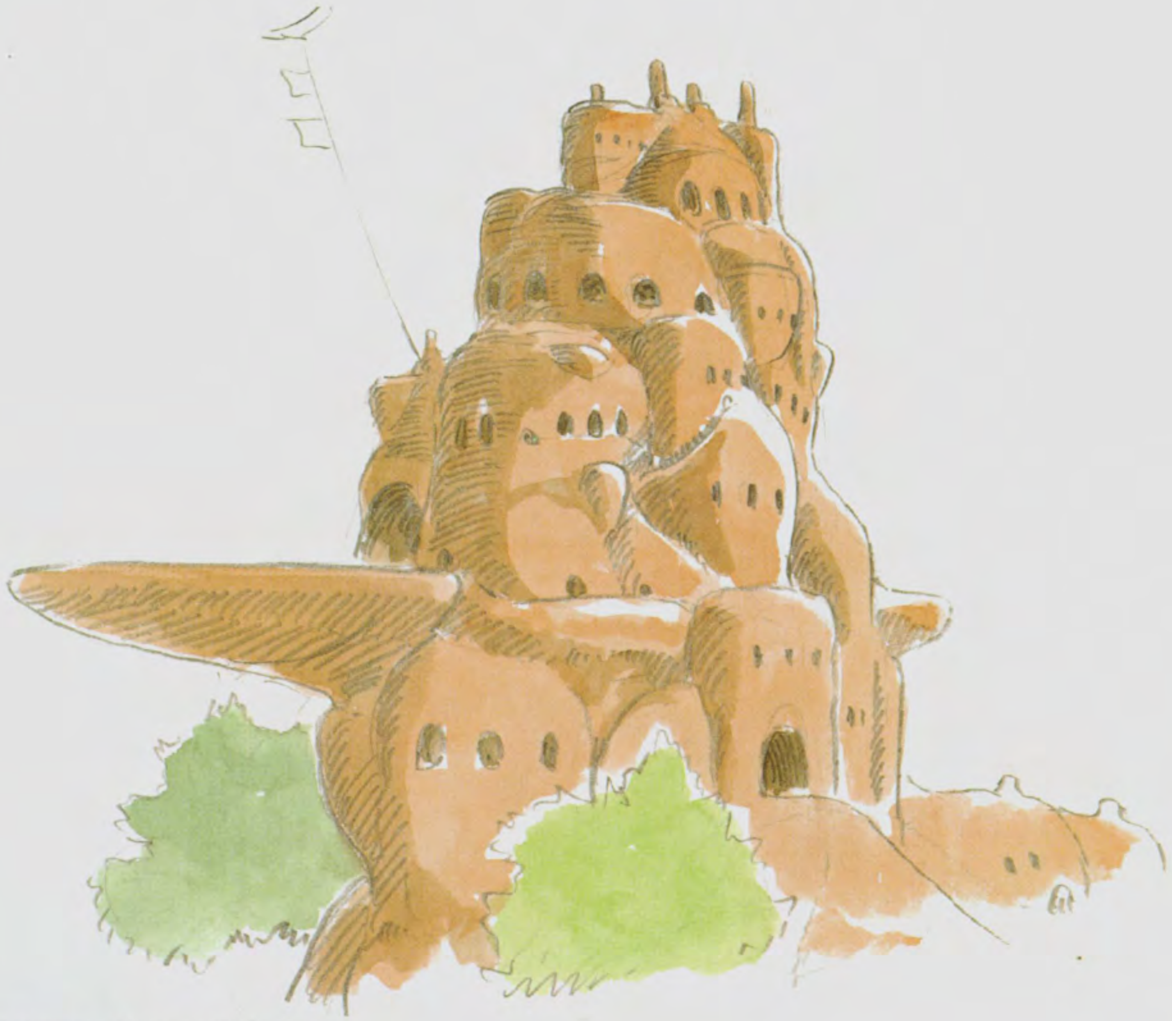
■ Images of Bakagarasu—Torumekia's large transport ships (above and below).



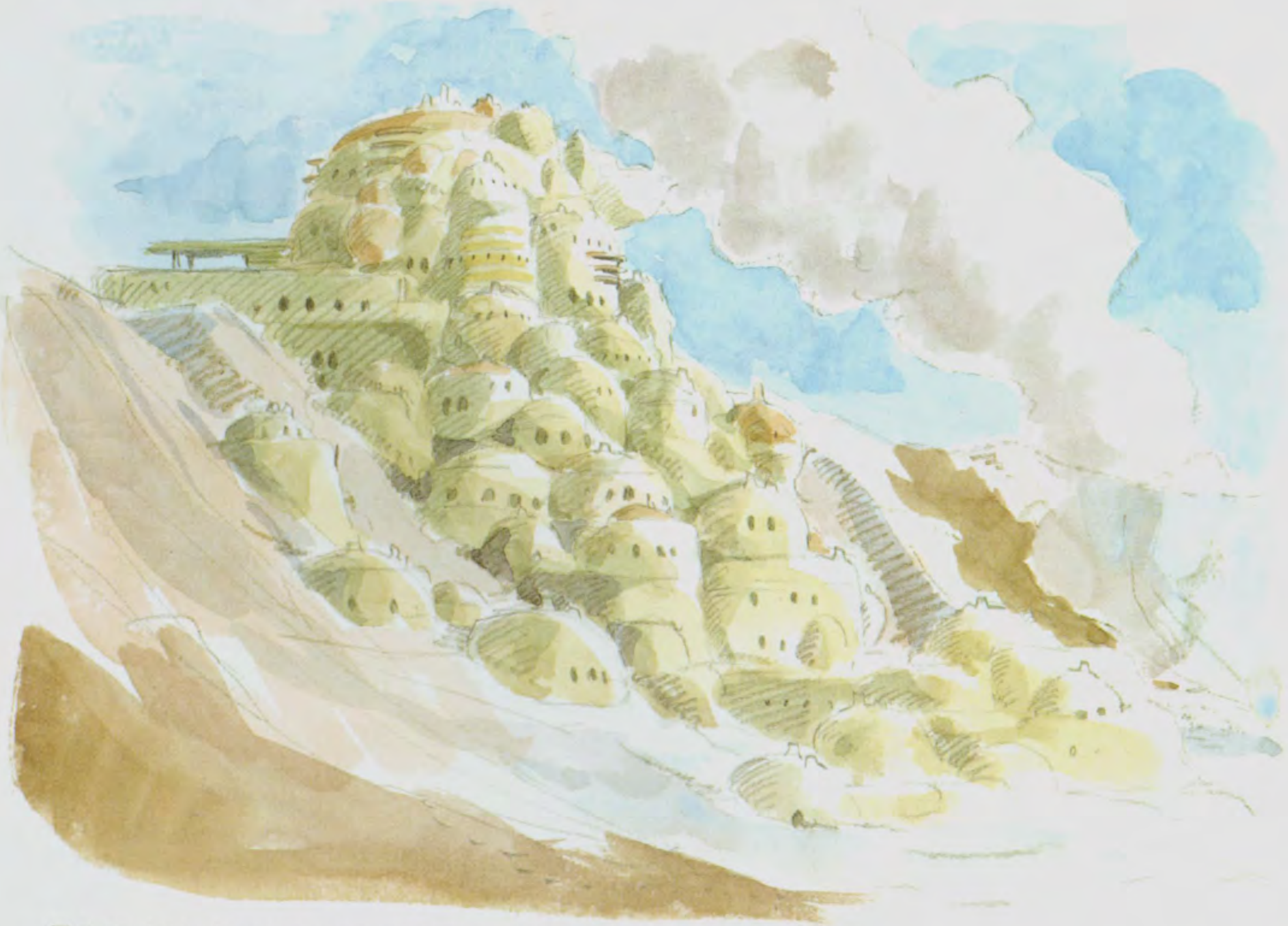


■ Image demonstrating how the villages are living parasitically off all sections of the ruined spaceship.

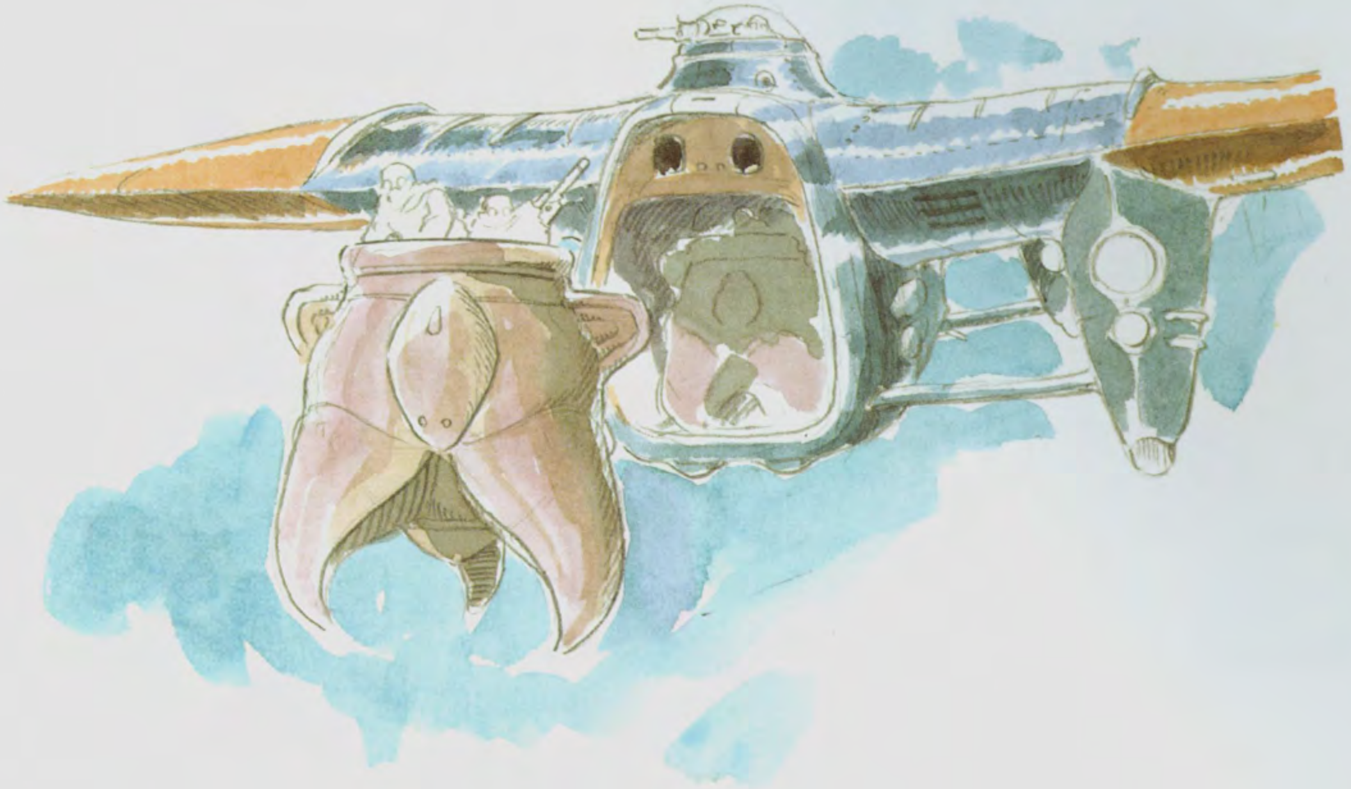
I had an image in my mind of humans living off the ruined spaceship like tube worms you see on the coast. The people of Pejite use elements salvaged from the spaceship's body to make their homes, much like people living in mineshafts do.



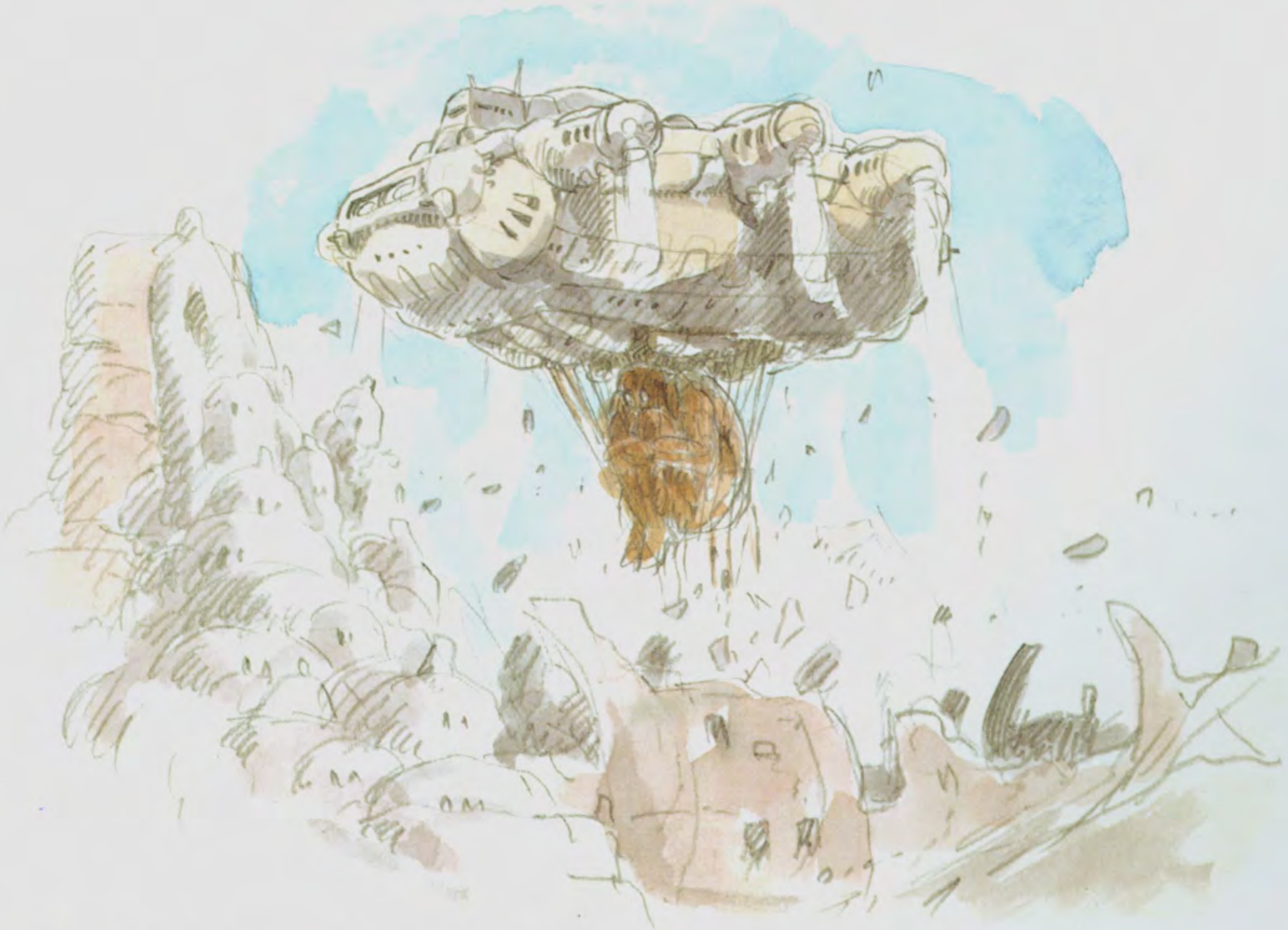
■ The ruined spaceship from a different angle.



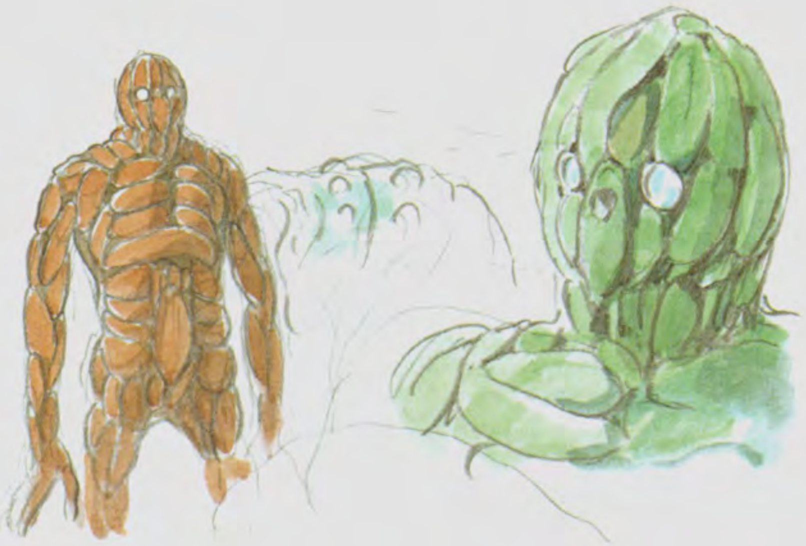
■ The backside of the dome constructed in the center of Pejite to contain the God Warrior.



■ Pejite Pod in flight.

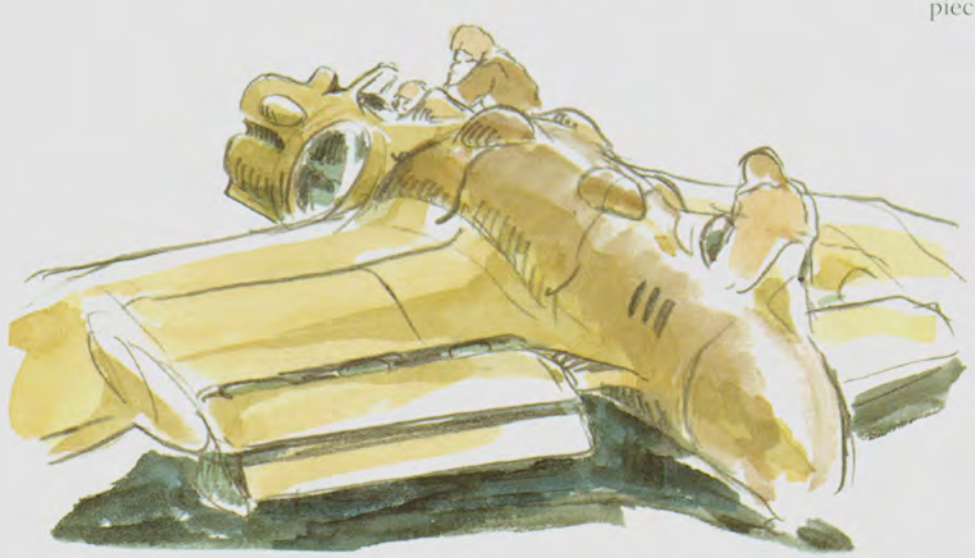


■ The God Warrior being pulled out of the center of Pejite.

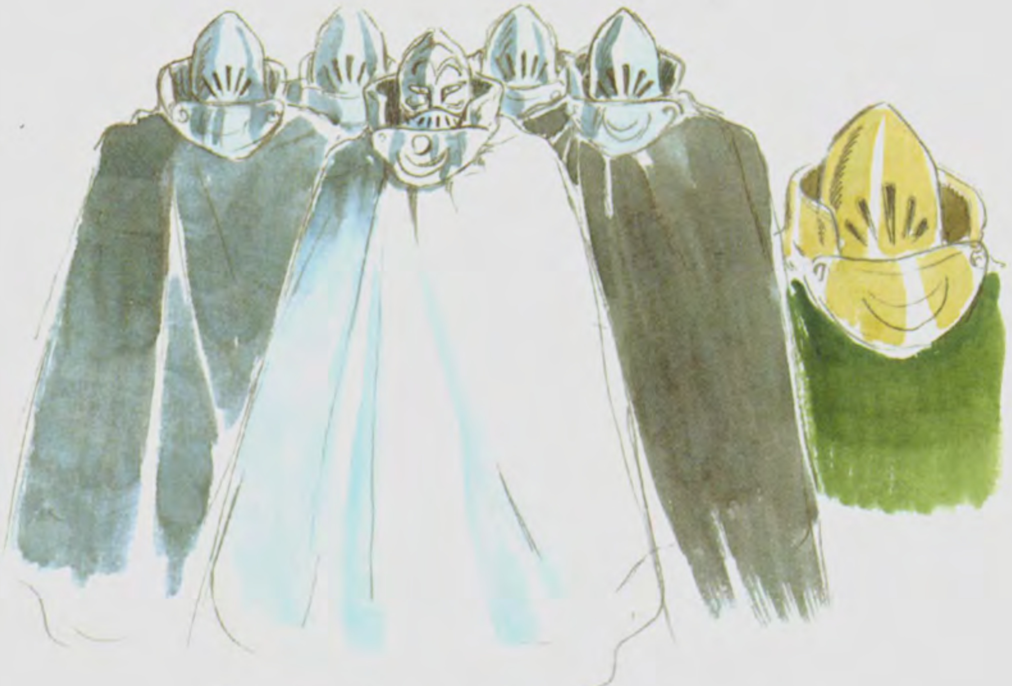


■ God Warrior.

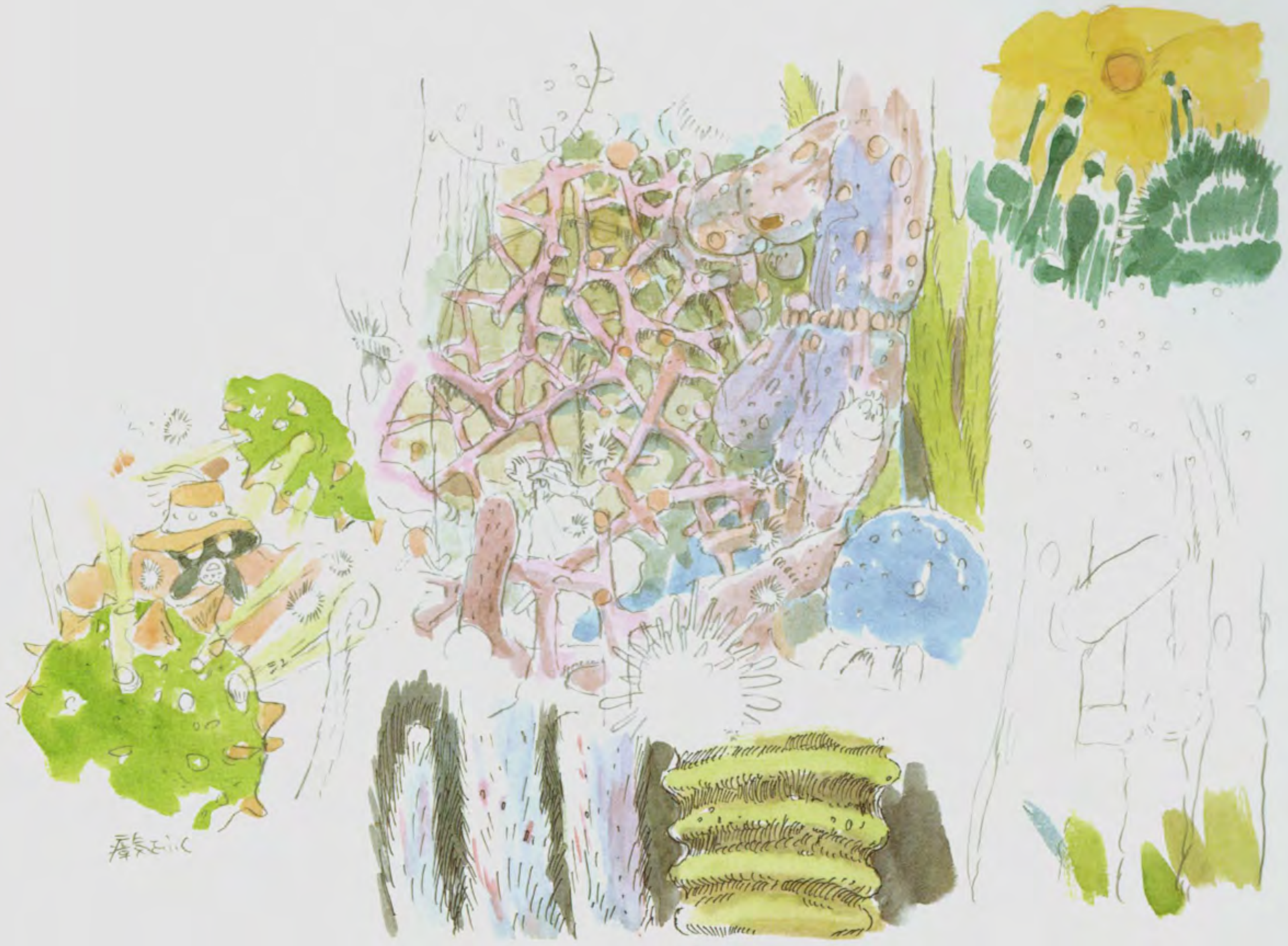
The next few pictures, starting with the God Warrior, are just conceptual sketches. I only drew them to help piece the story together.



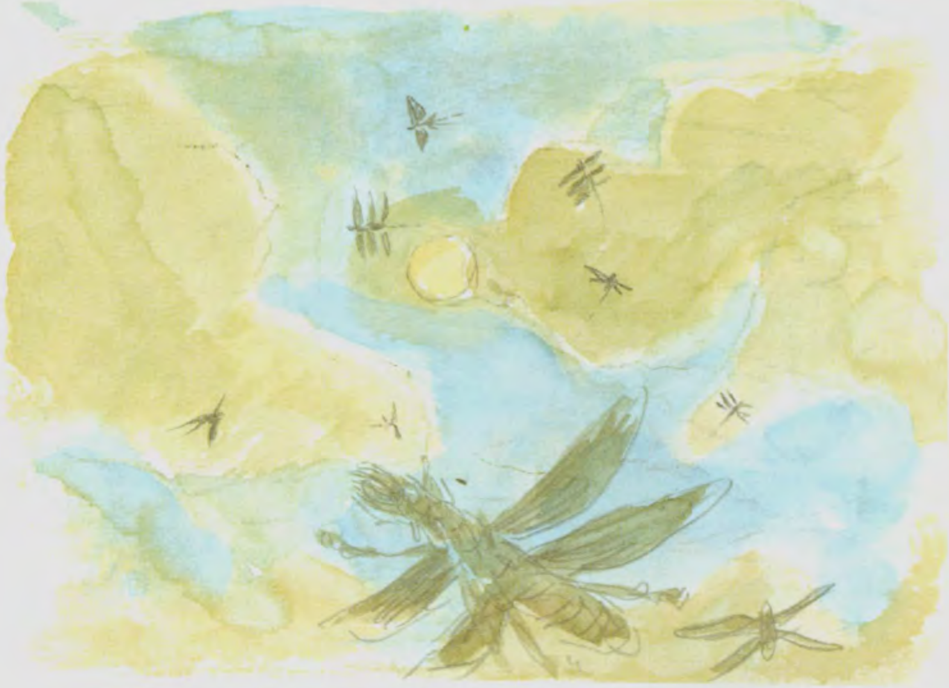
■ Valley of the Wind Gunship.

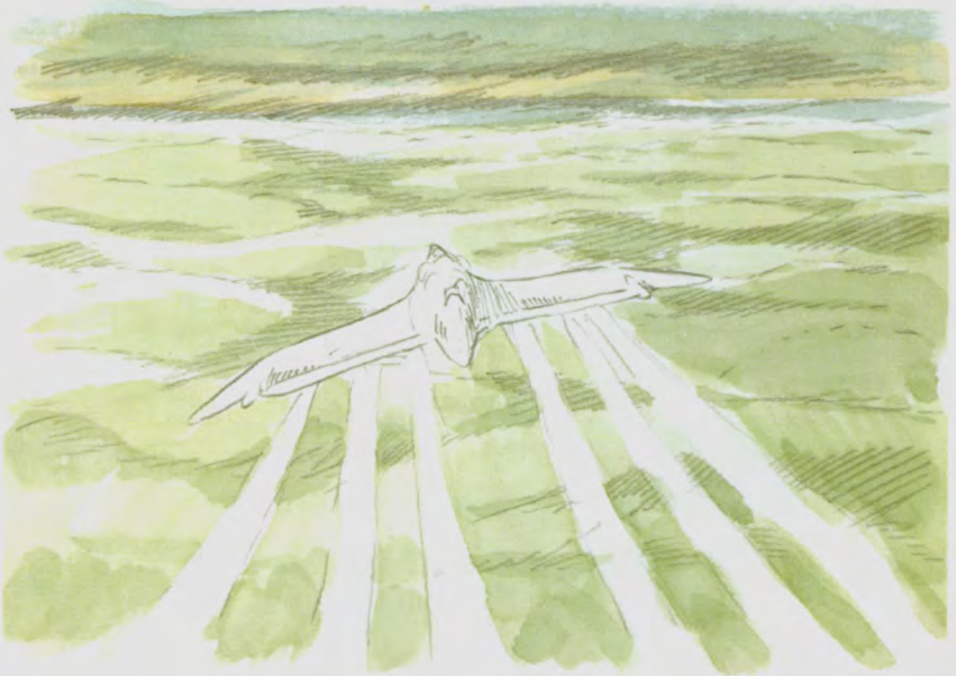


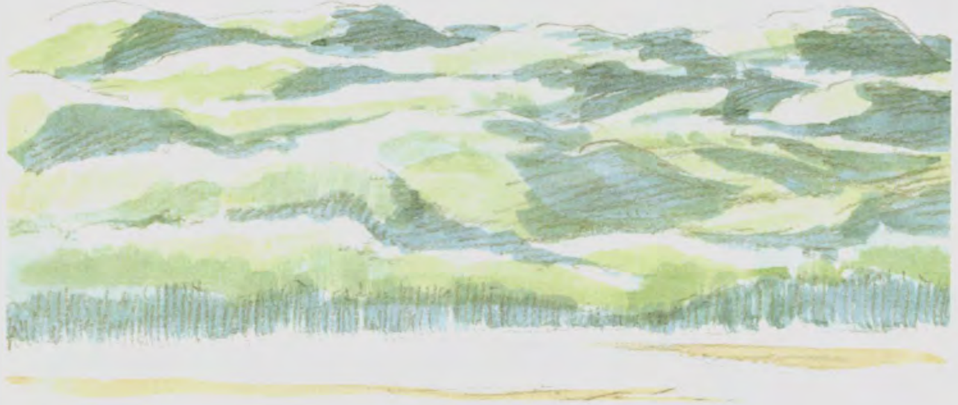
■ Torumekia's Queen Kushana (center) and her ministers.



■ Sketches of the inner parts of the Sea of Corruption, releasing poisonous gases.

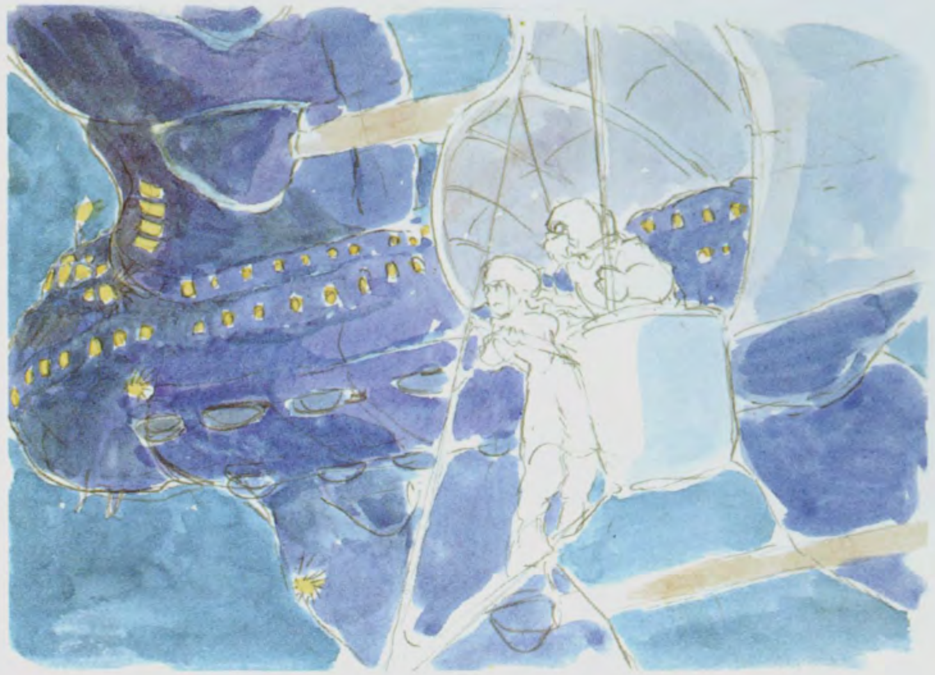


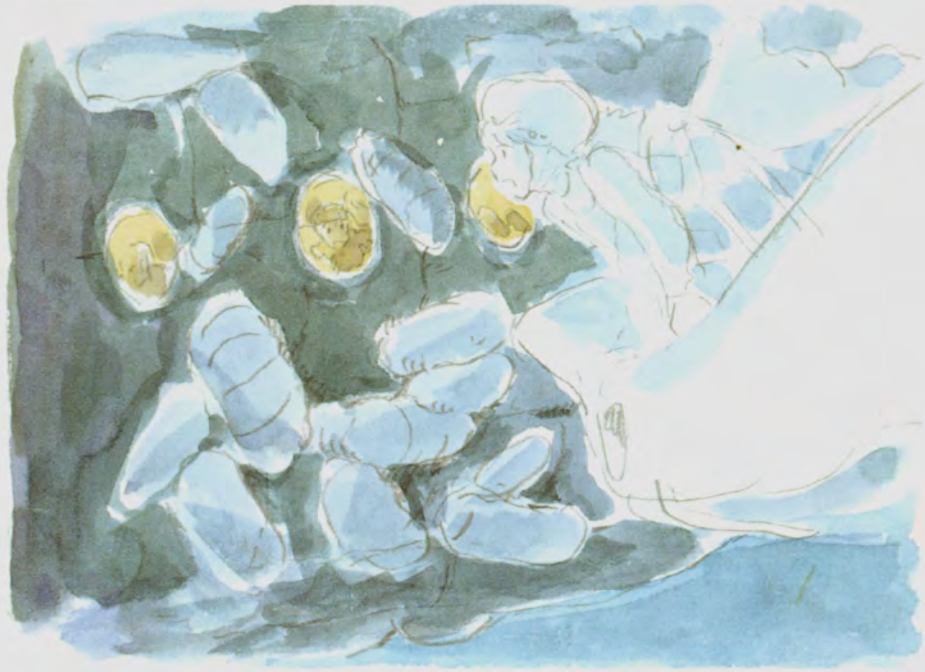


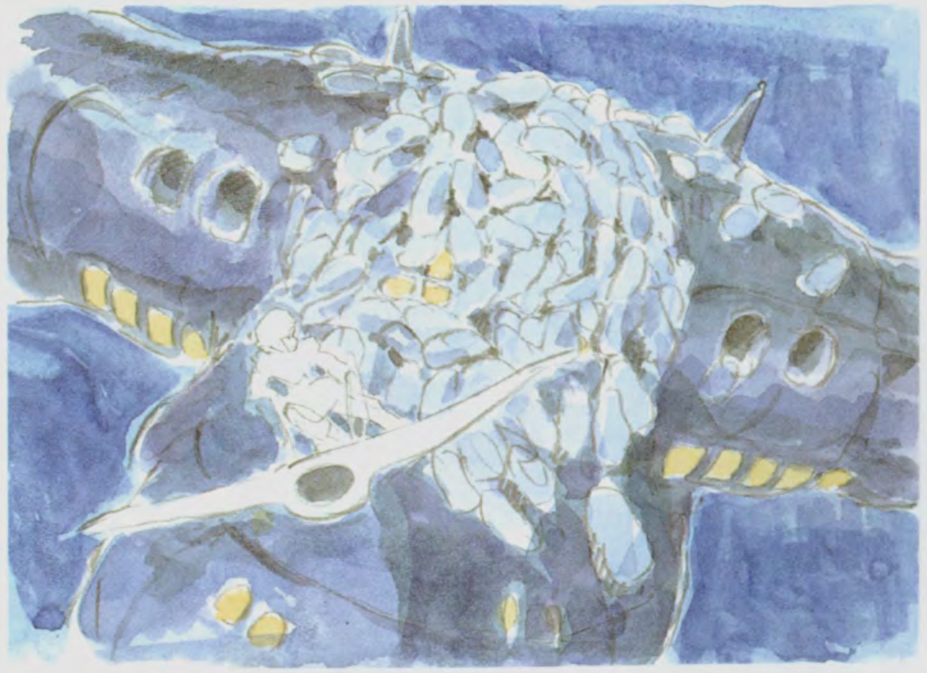


■From top: A flock of royal Yanma, a gunship in flight, mountains—all image boards.

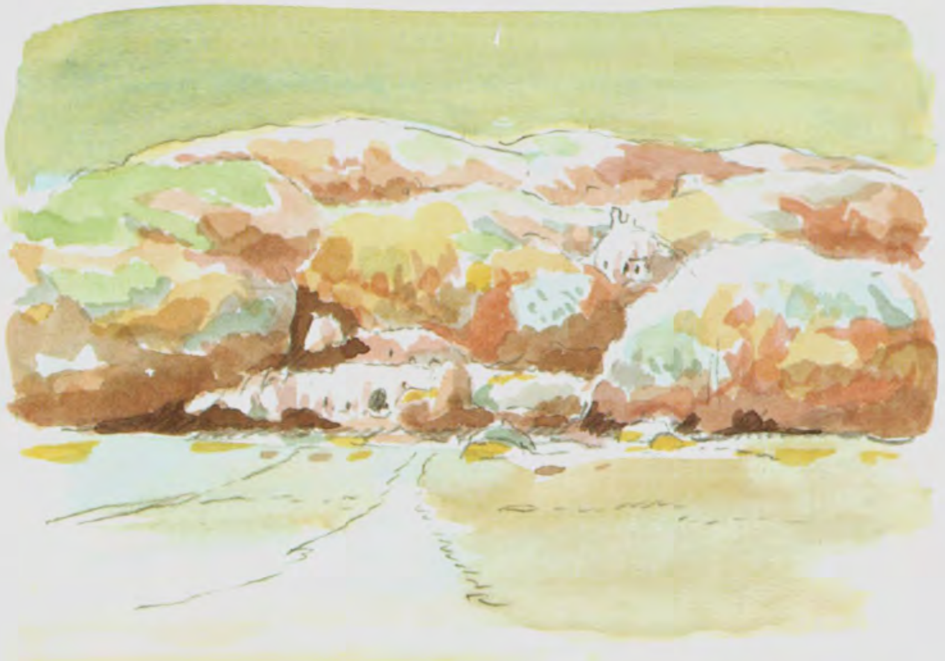
The top picture is Nausicaä on the kite seeing the ship flying past them. Then the next picture shows her coming closer to investigate on her mehve, and finally discovering that the ship was already under insect attack.

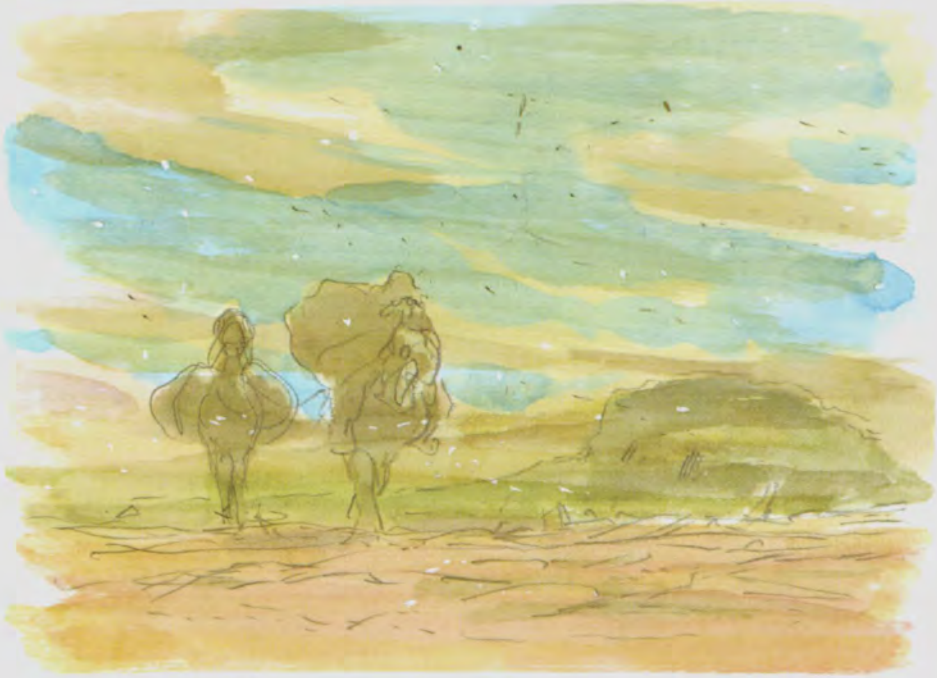


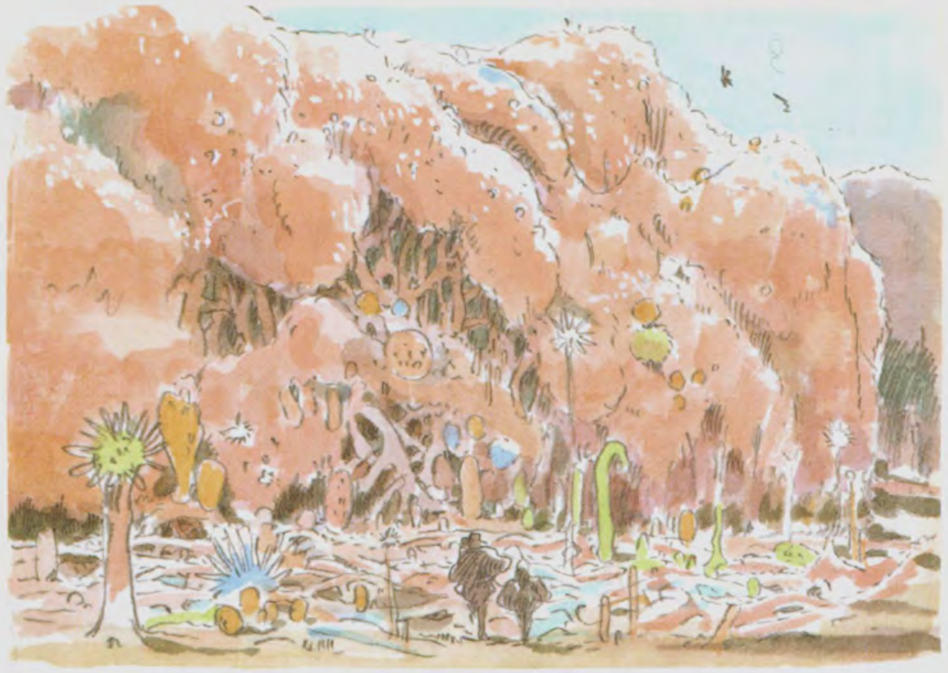




■Image boards depicting Nausicaä's encounter with the ship under insect attack (all three).

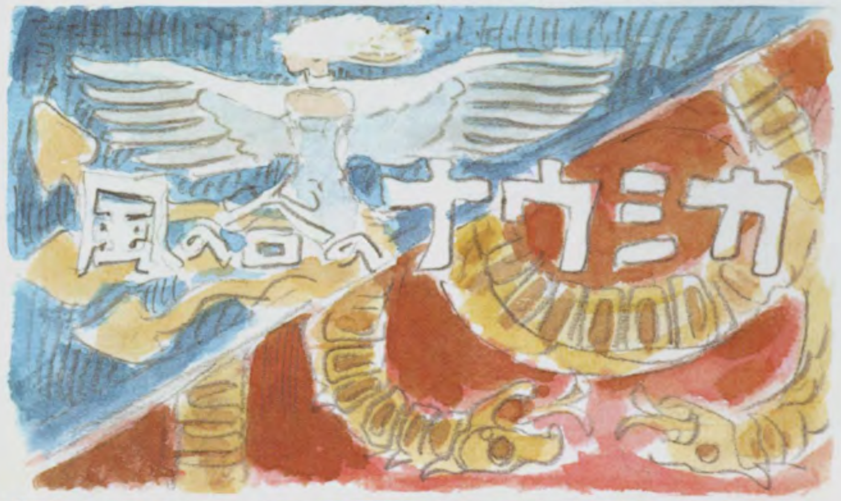


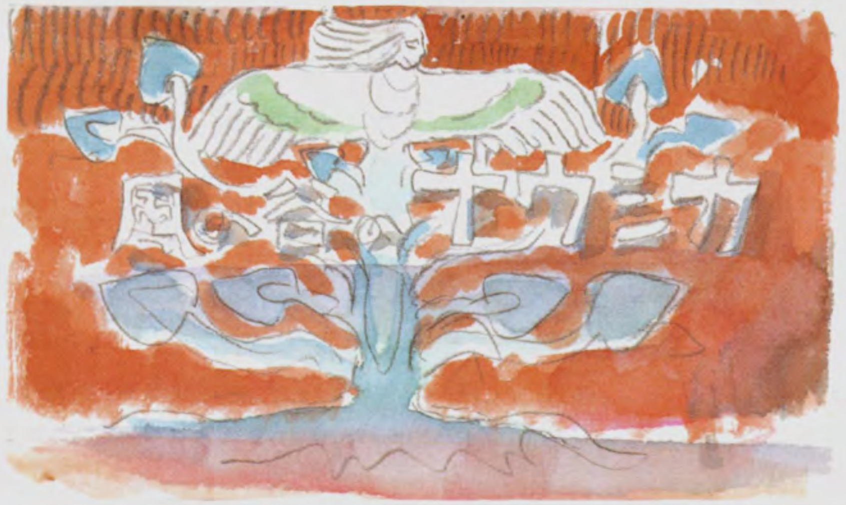




■From top: Yupa, investigating the Sea of Corruption with his horse claws, Kai and Kui (all three).

■ Image boards of the opening. Pictures with a ※ next to them were drawn as part of the plans, but did not end up being used in the actual movie.





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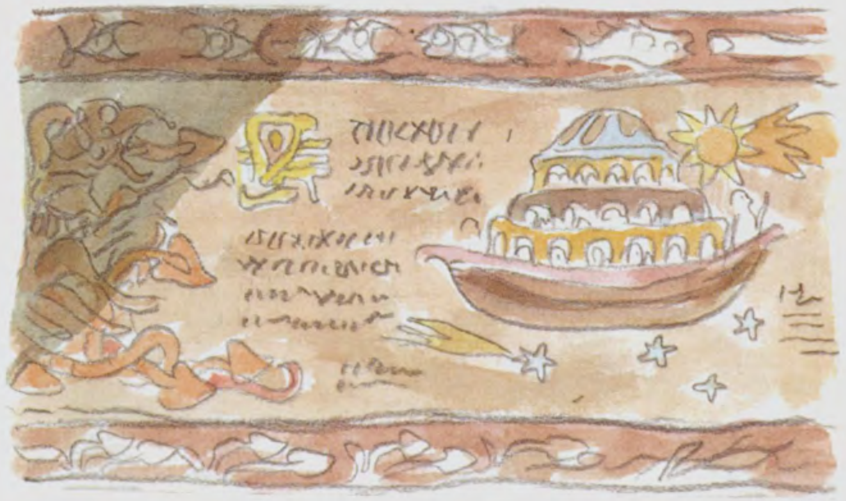

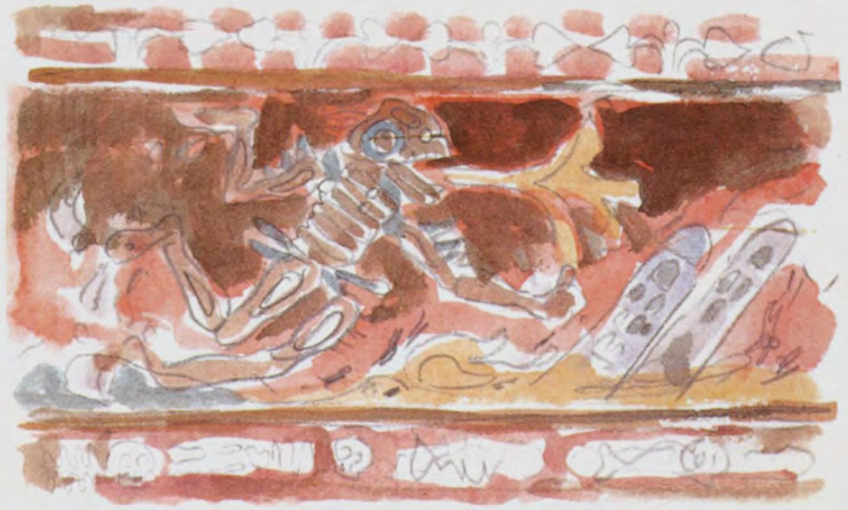

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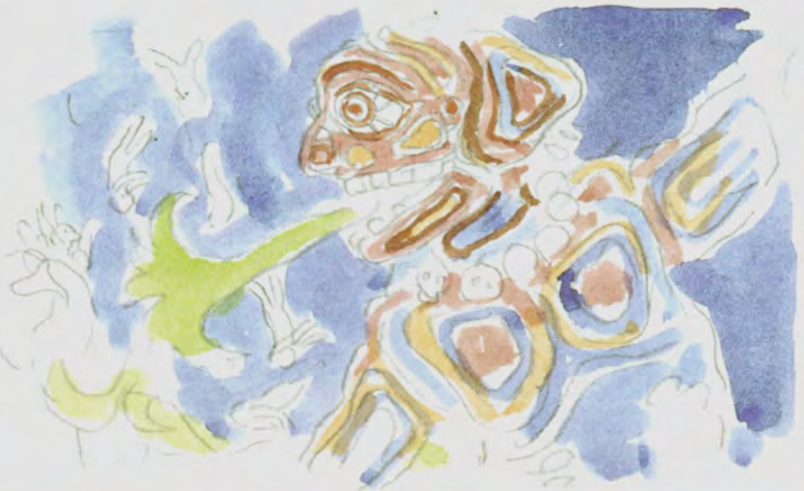

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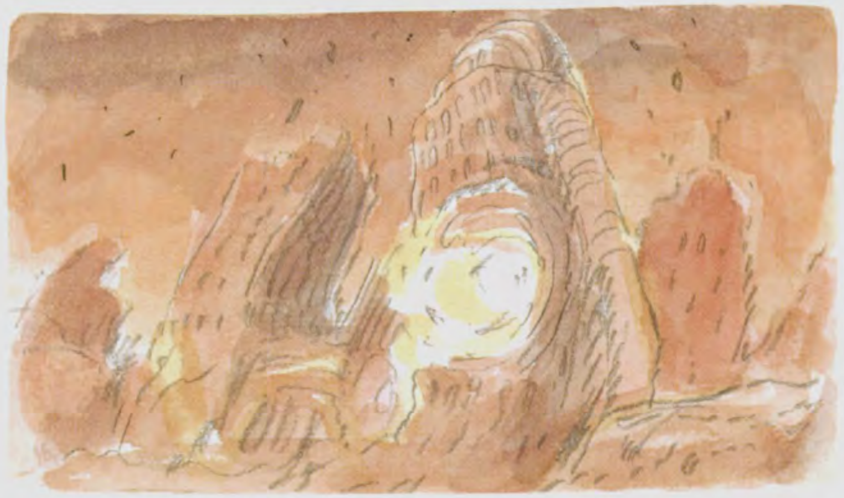

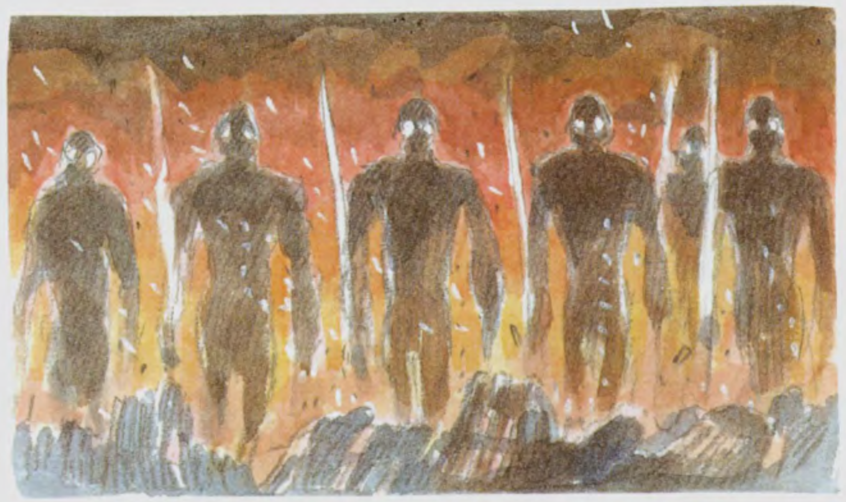

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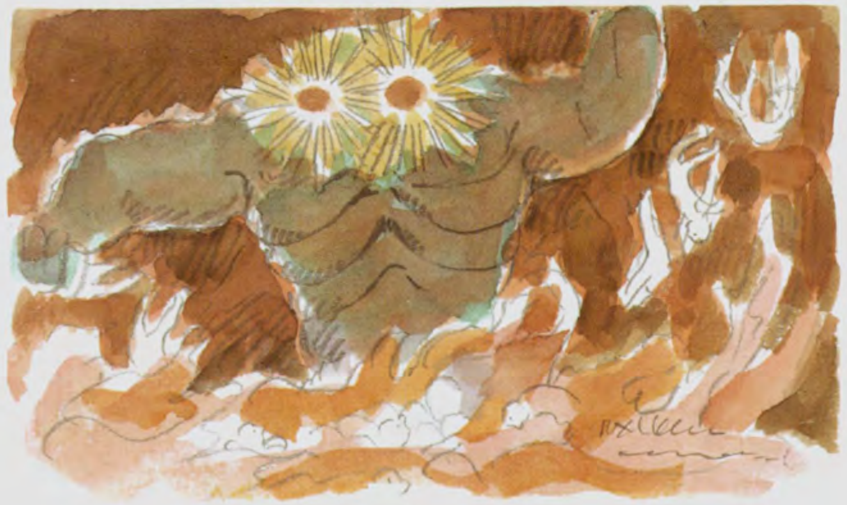
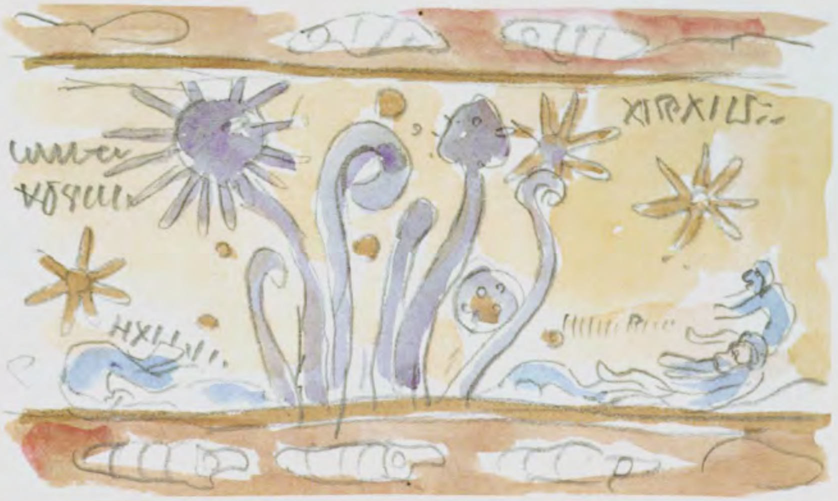
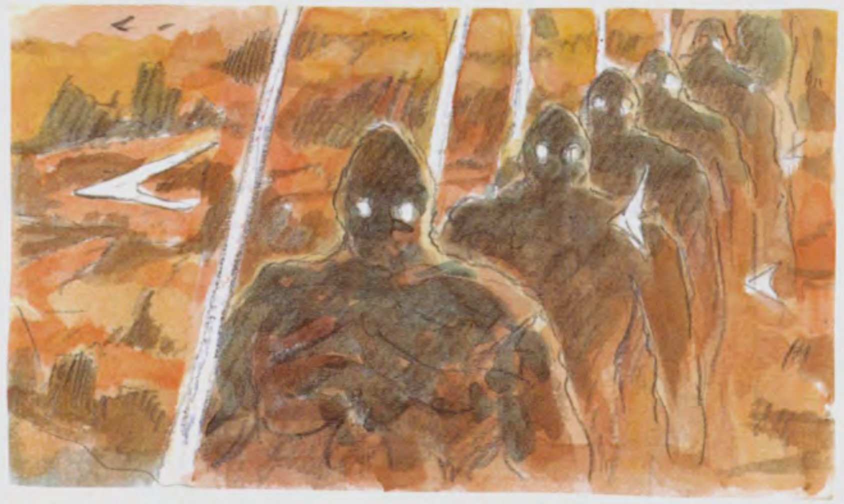
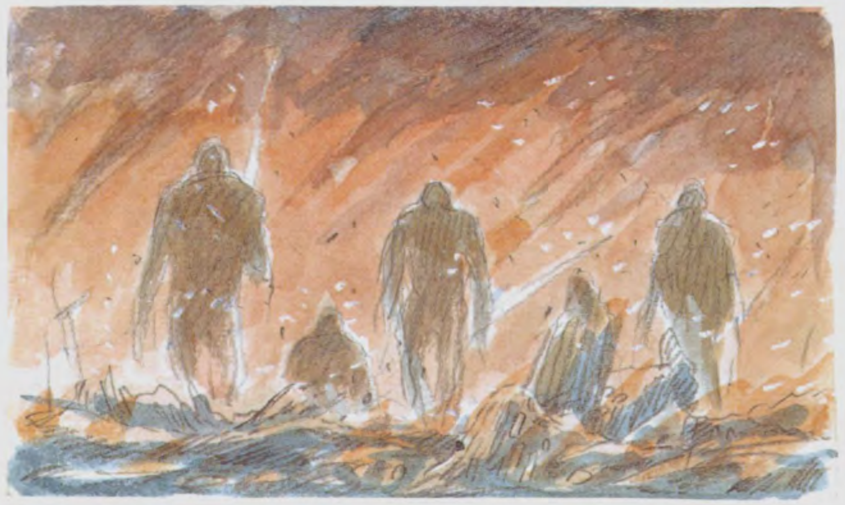


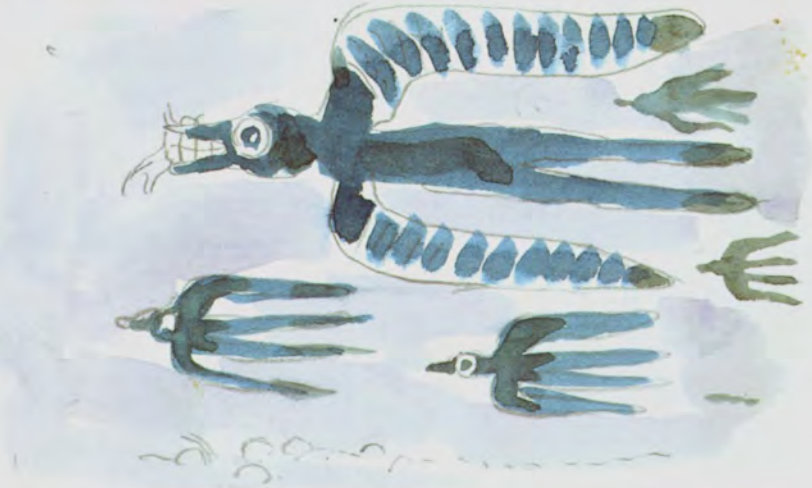


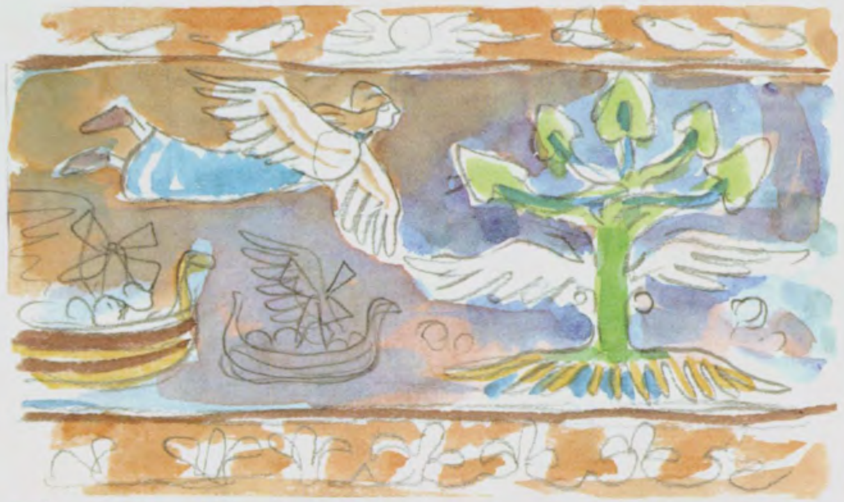
I like weird picture writing—Celtic picture writing or the tapestries in Bayeux. My favorite is the one to the left, where people are collapsing. These pictures would be boring if they were realistic. These are going to become myths, so they need some personification.

These are all inspired by my own collection, and are a little slapdash, but I always liked this kind of art.









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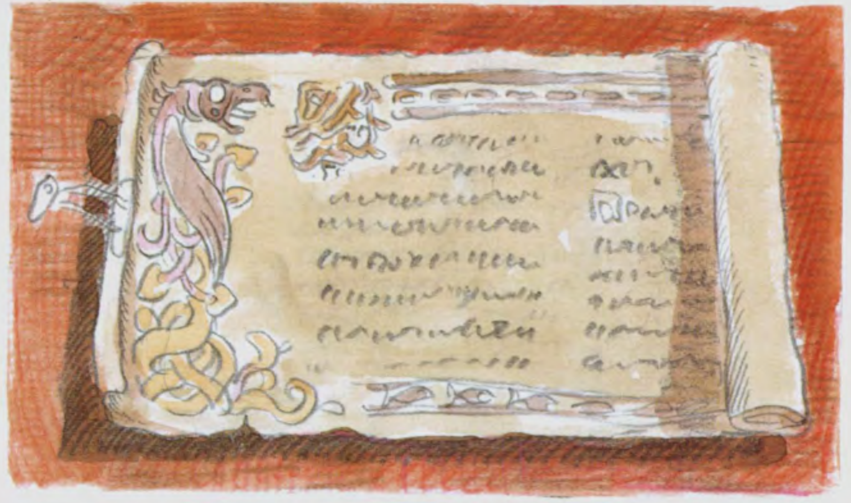

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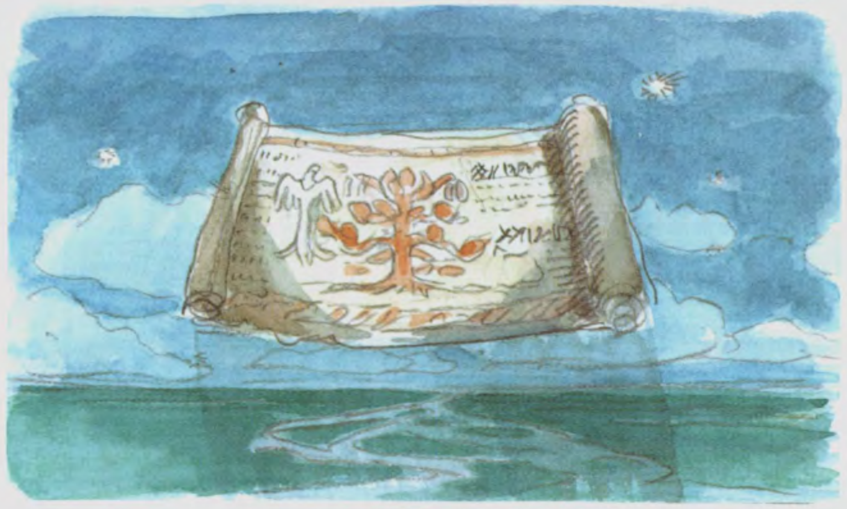

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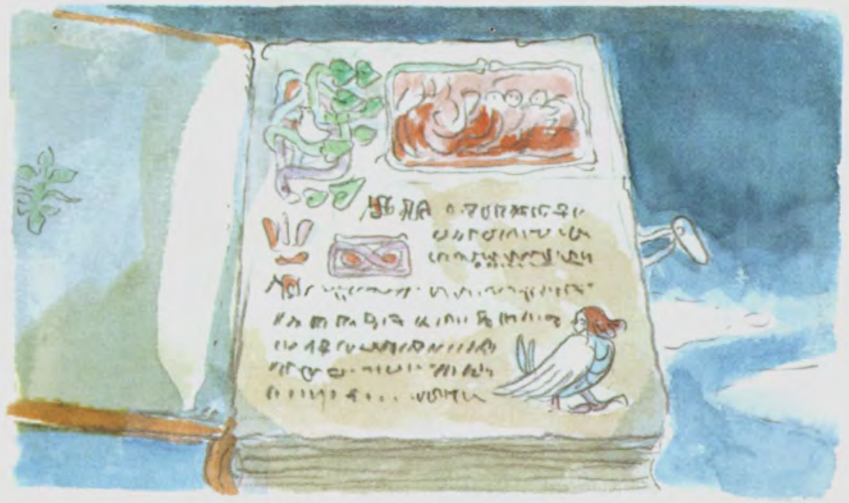
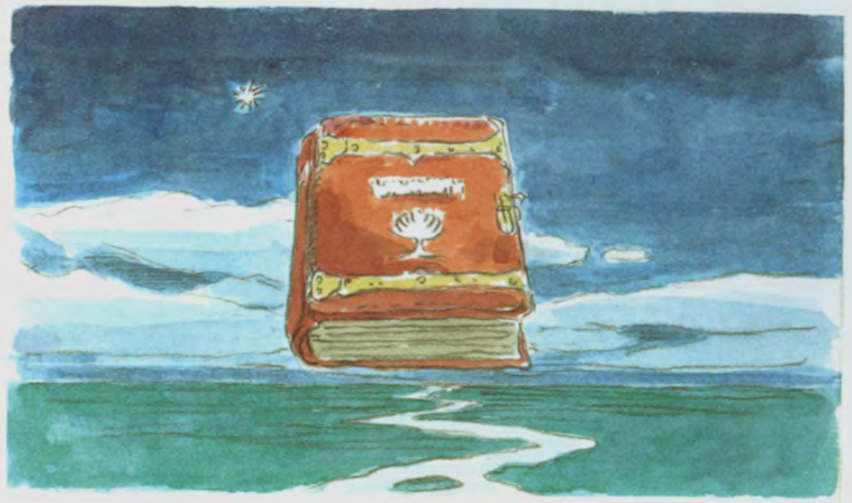
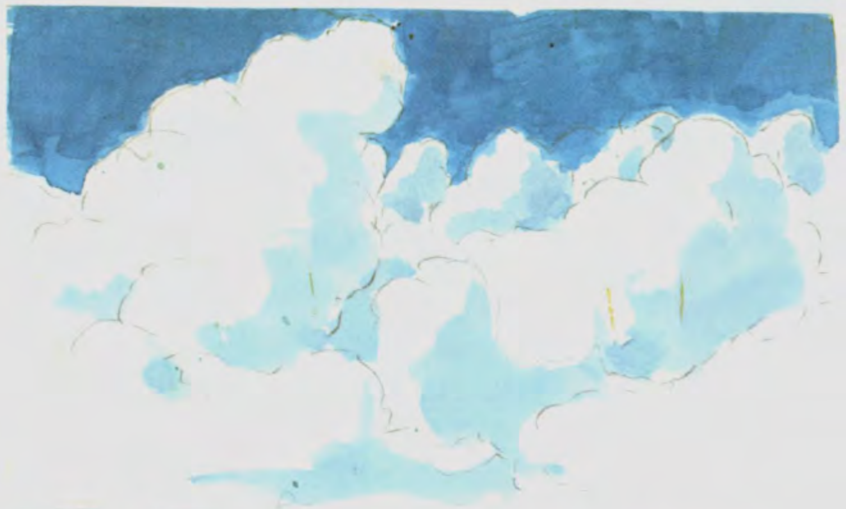
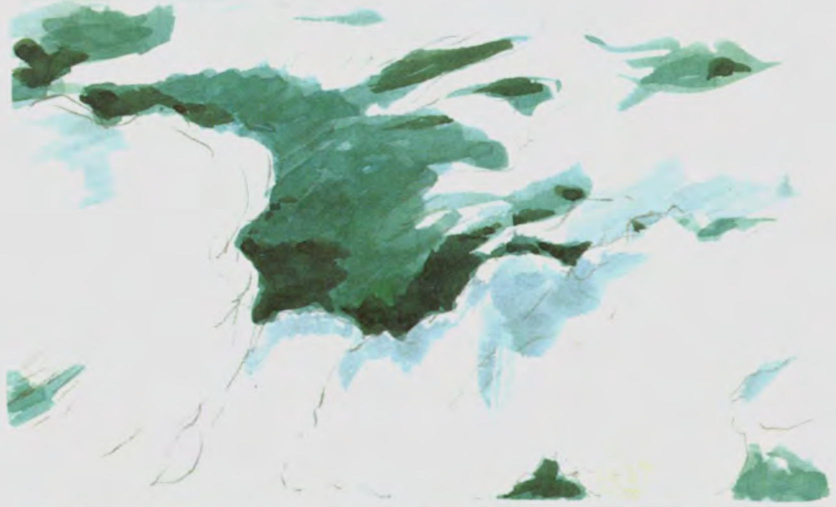


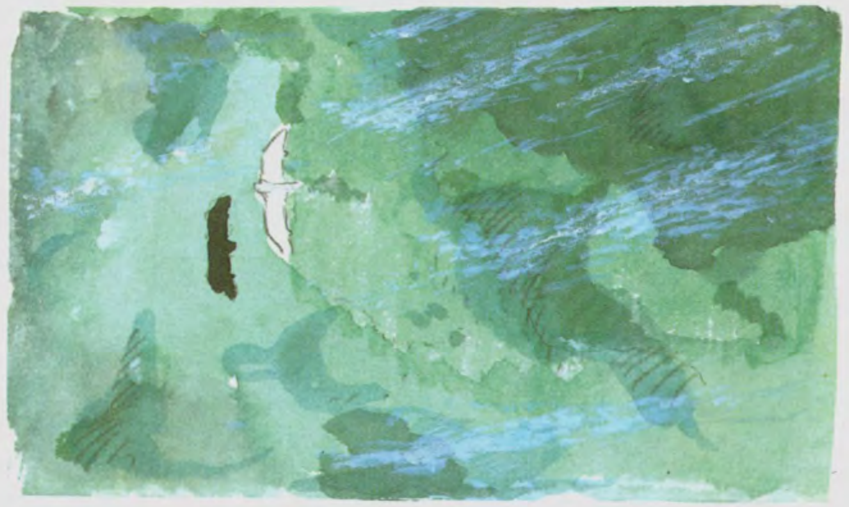


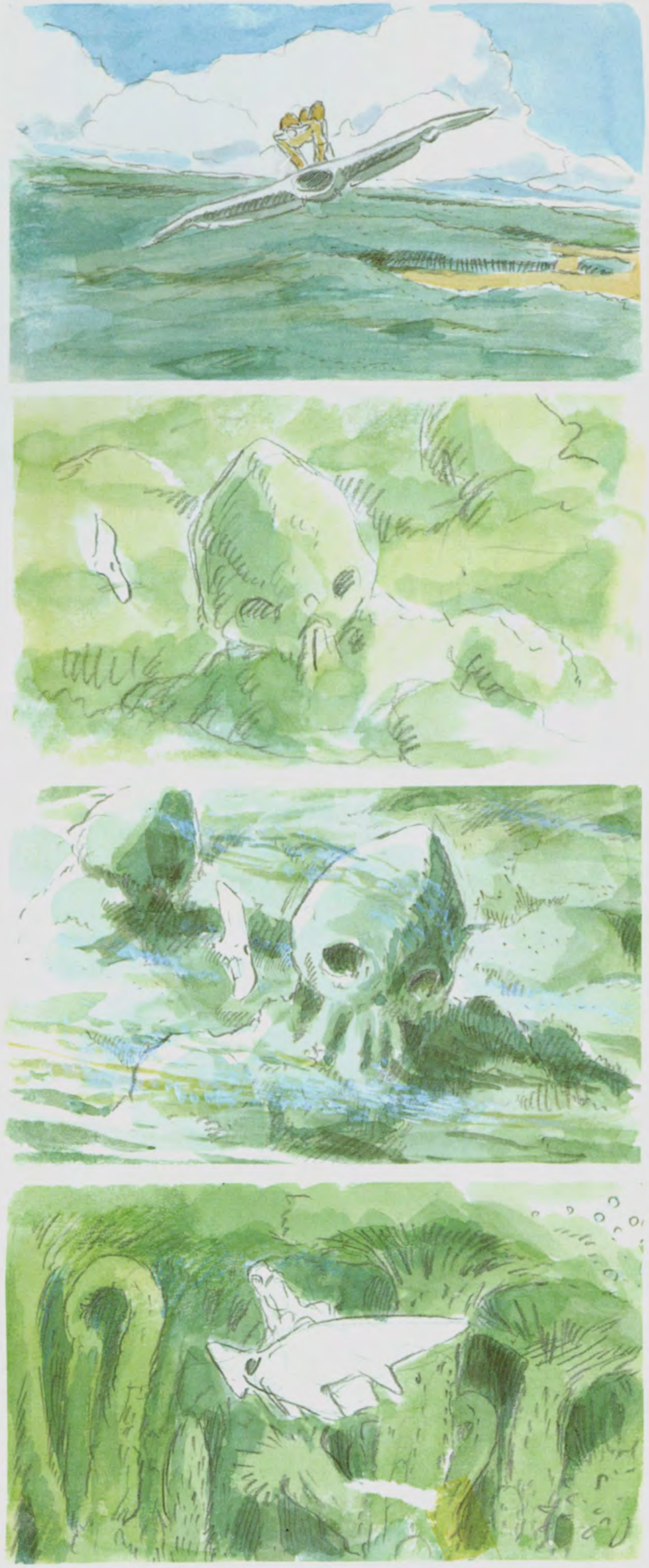
※

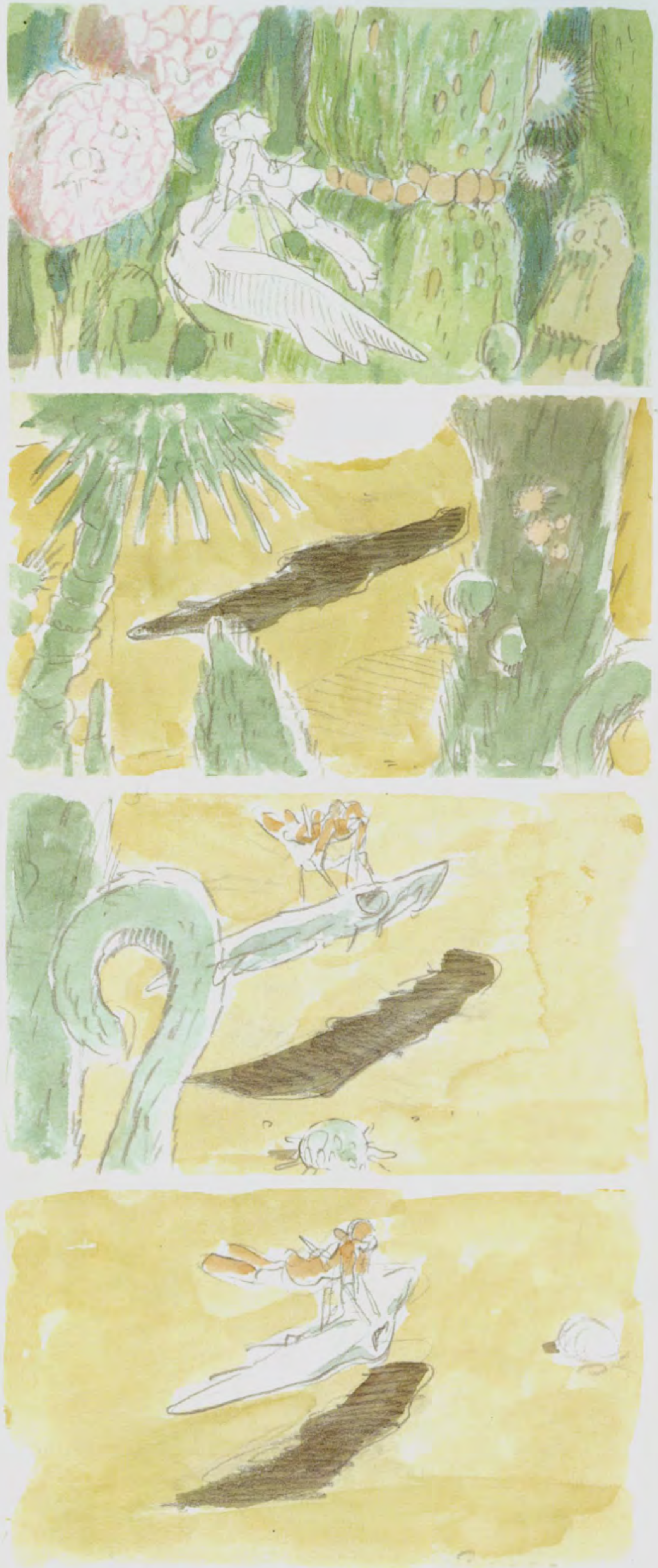
■The following are images of the opening scene, with Nausicaä sliding through the air on her mehve.

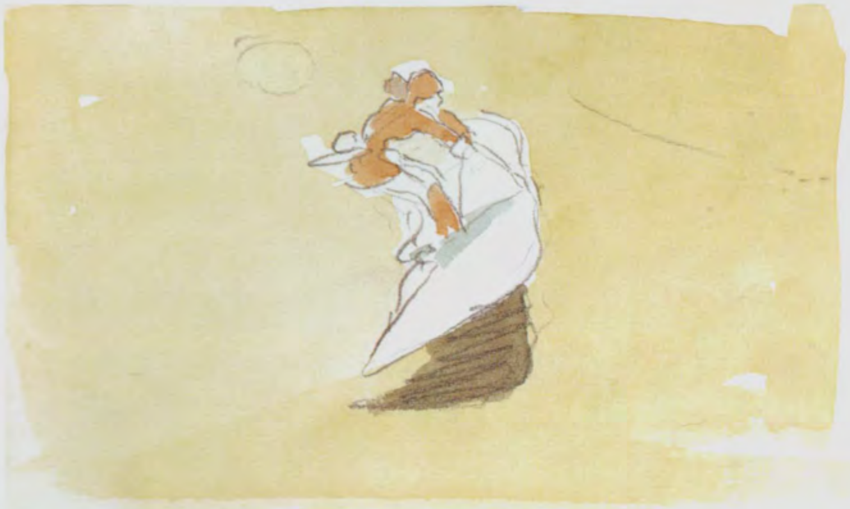


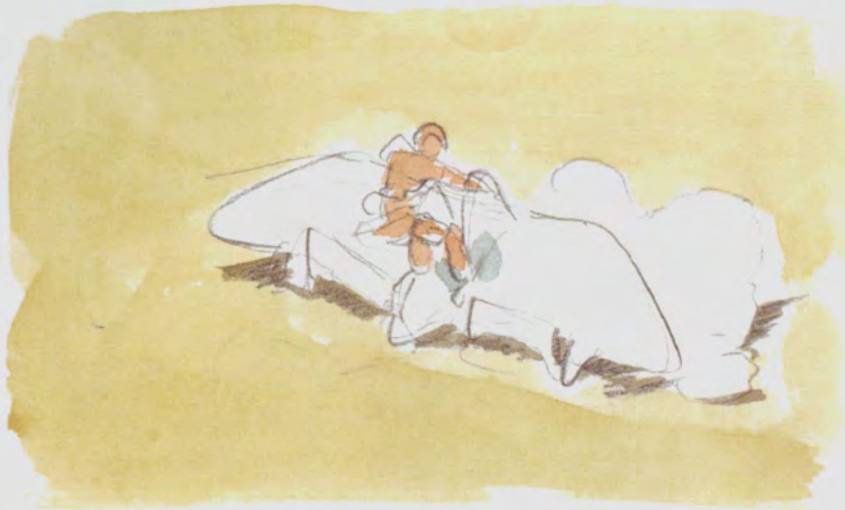


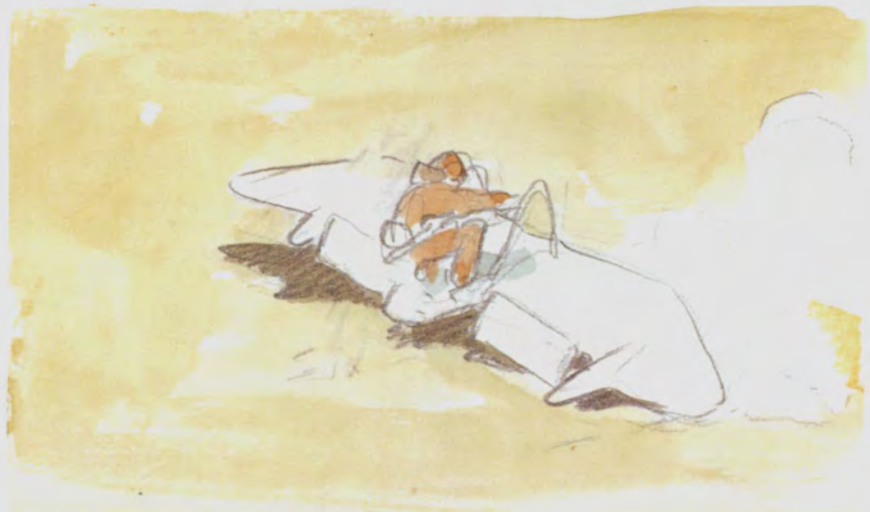




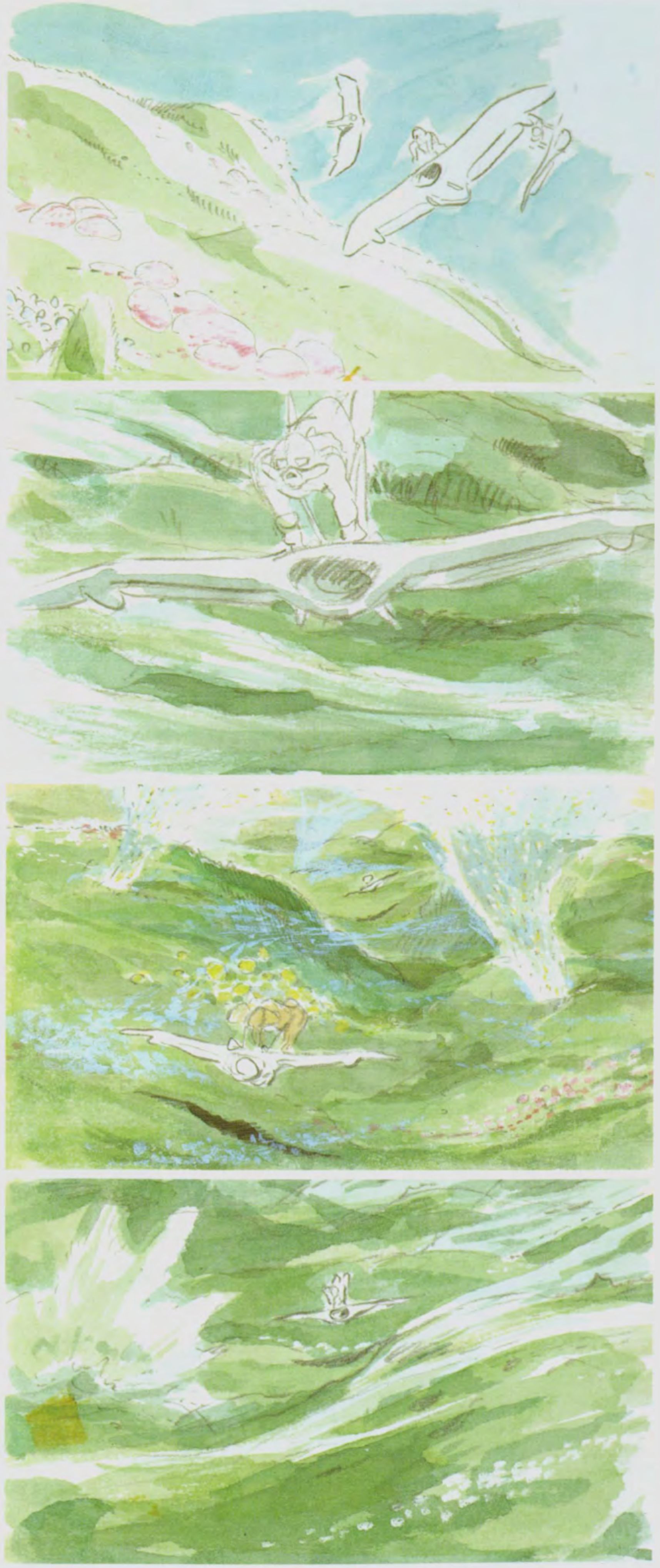


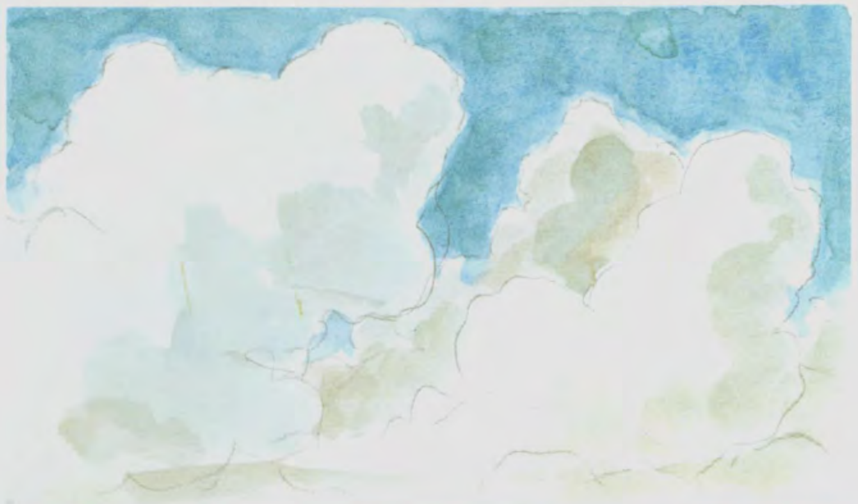


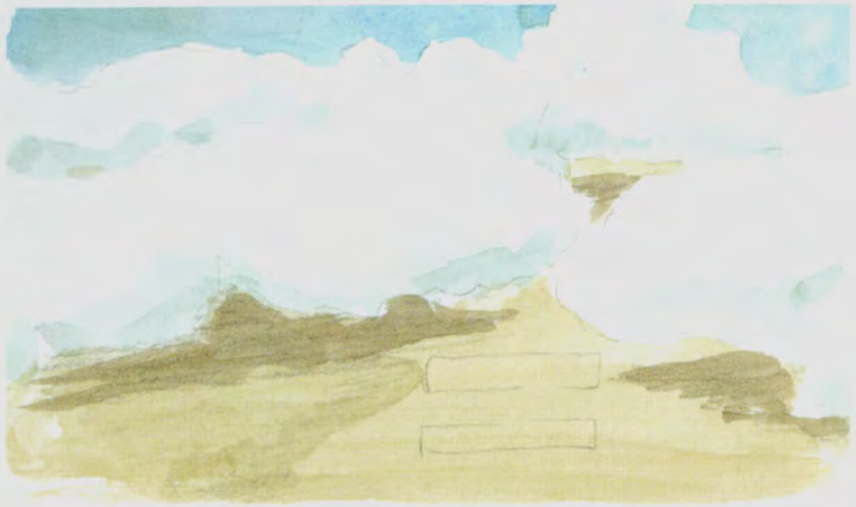


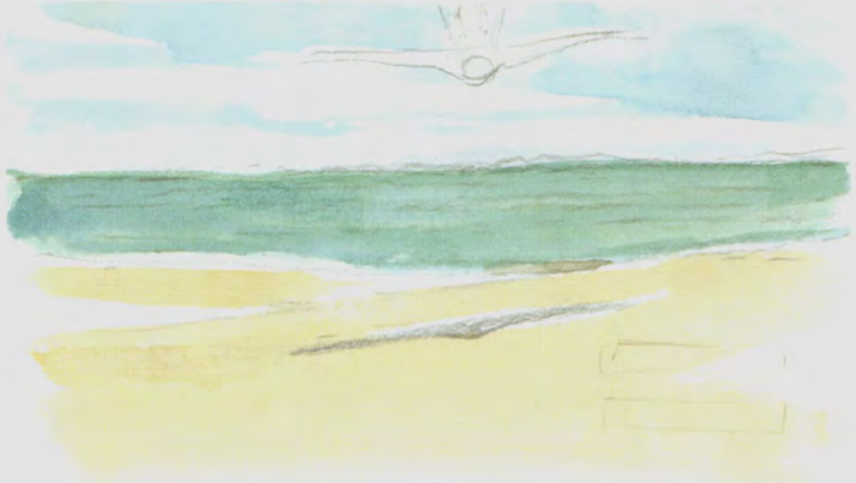


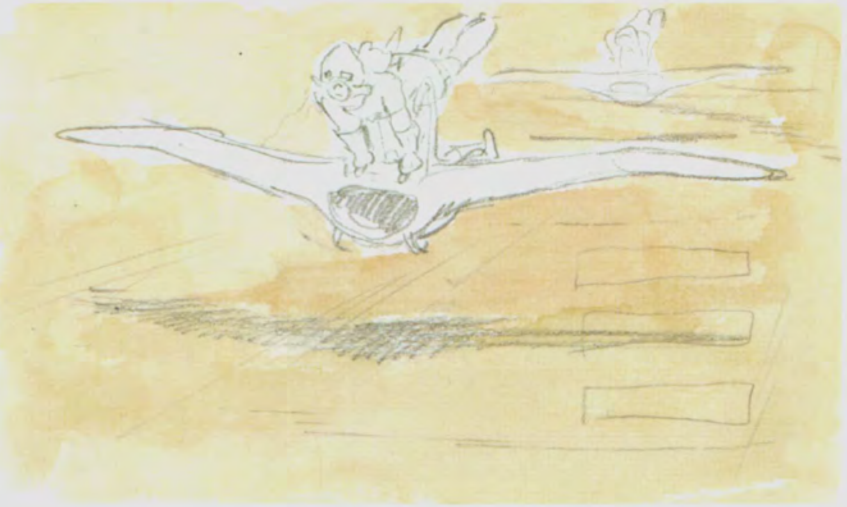
■The following is a guide to the opening scene with Nausicaä flying on her mehve. At first she's over the Sea of Corruption as it releases spores, and then later she flies across the surrounding land. These were not used in the movie.

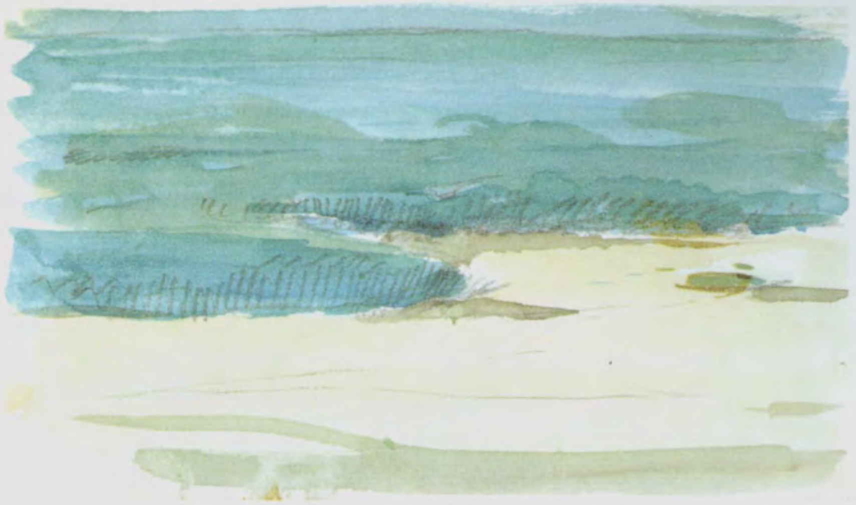


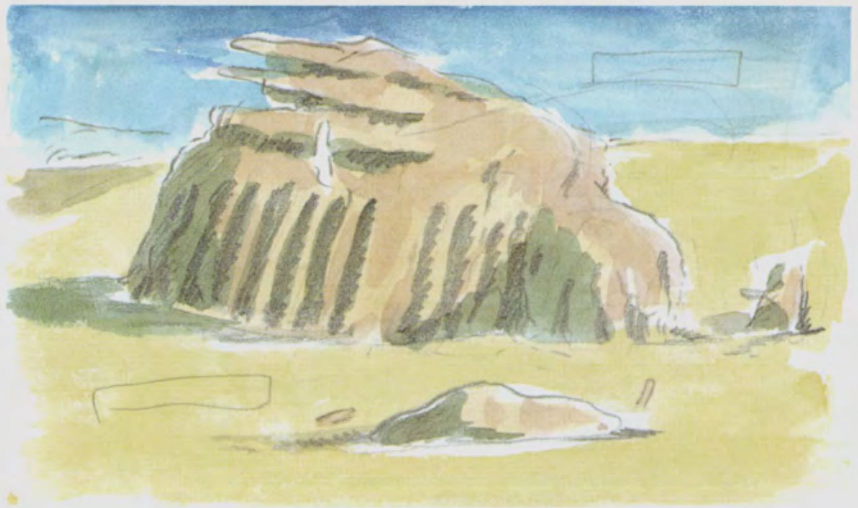


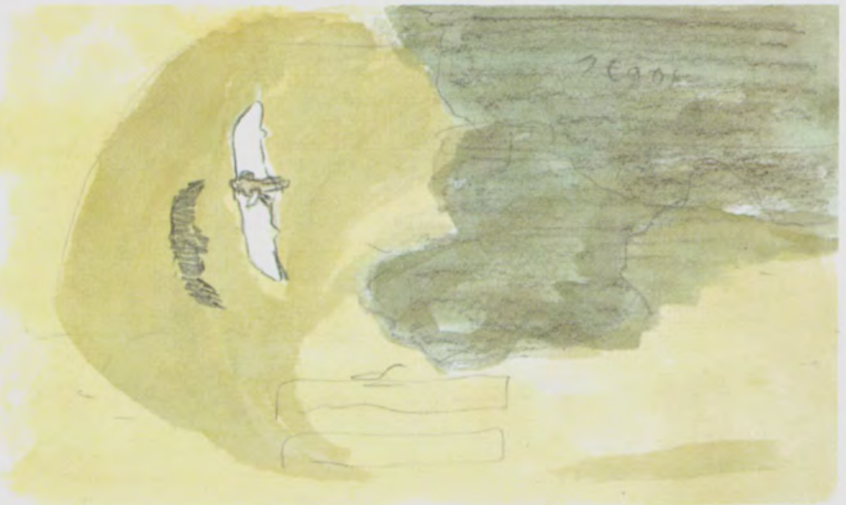


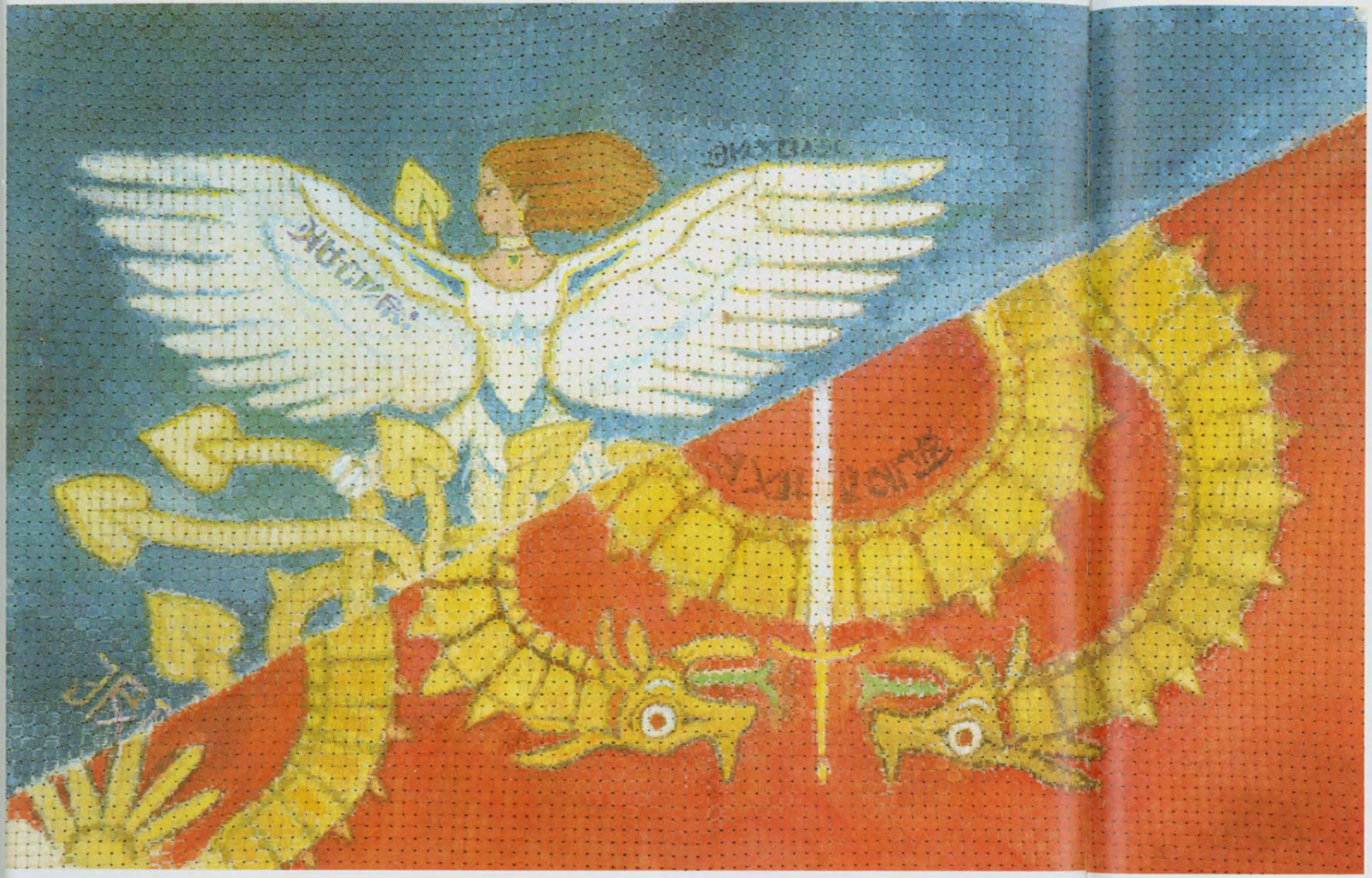










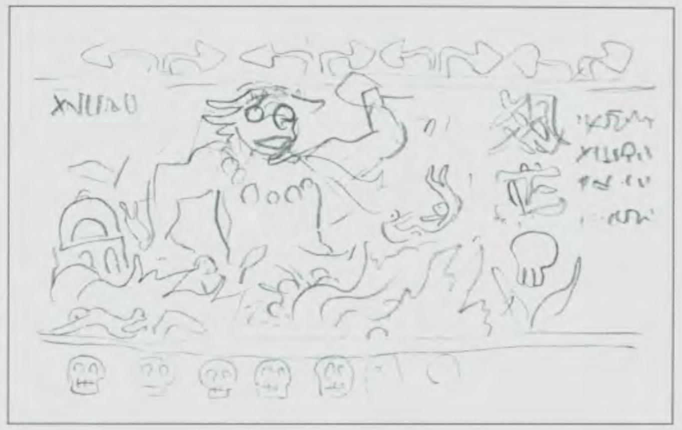


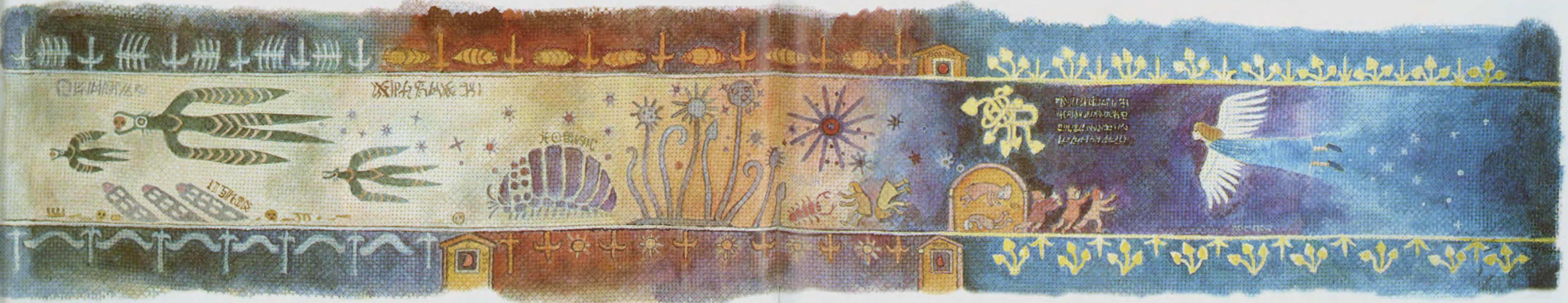
At the time I said that it might be interesting to use the tapestry to the left upside-down, but Paku-san (Takahata Isao, producer of the movie *Nausicaä of the Valley of the Wind*) vehemently rejected the idea [*laughs*].

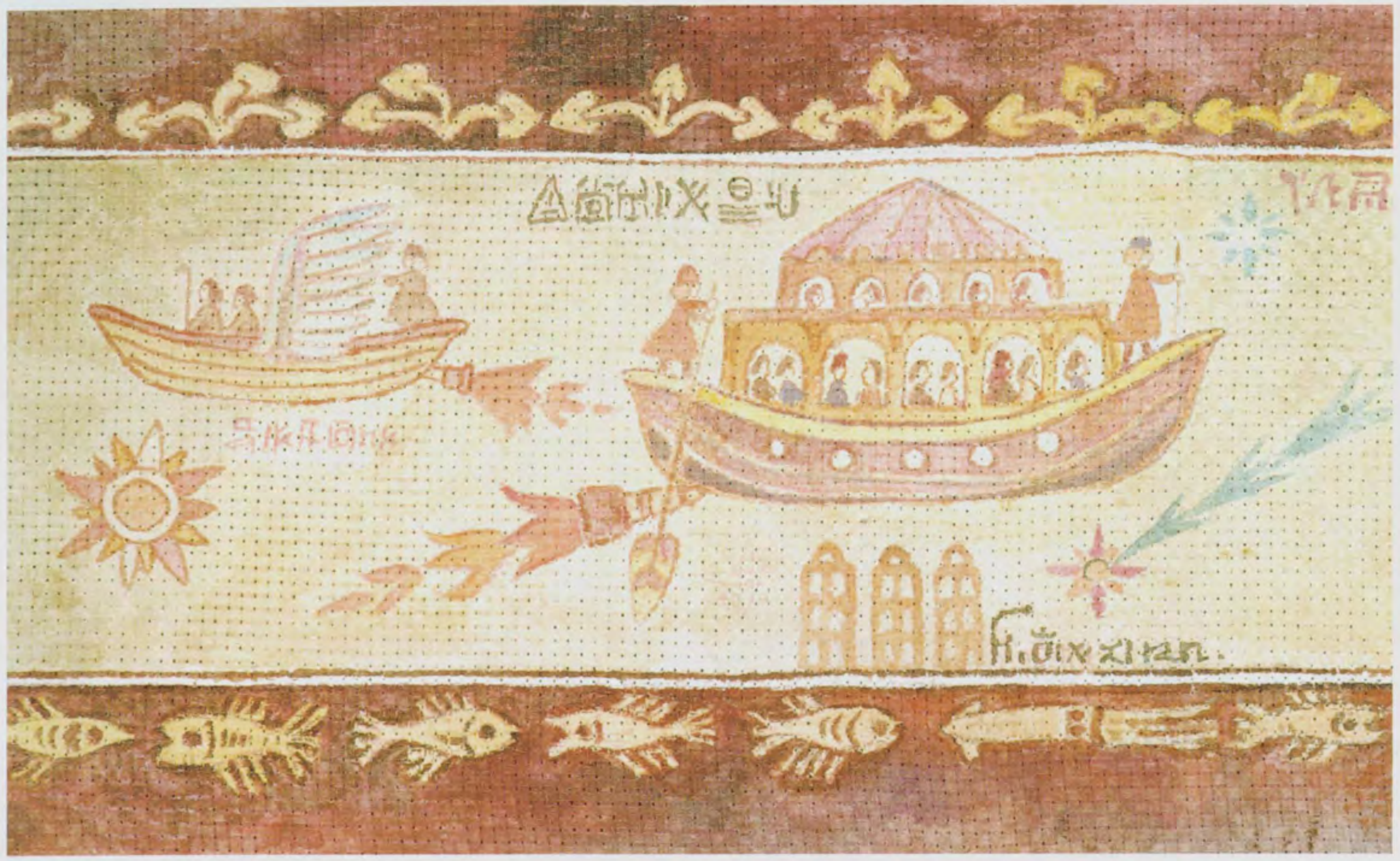
With the following tapestries, I first drew a rough sketch, and then someone else transferred it onto the cloth. We stiffened the cloth with undercoat paint, and then painted on top of that with watercolors. The style was derived from the muddle my head had made of paintings in art history textbooks and the Bayeux tapestries.

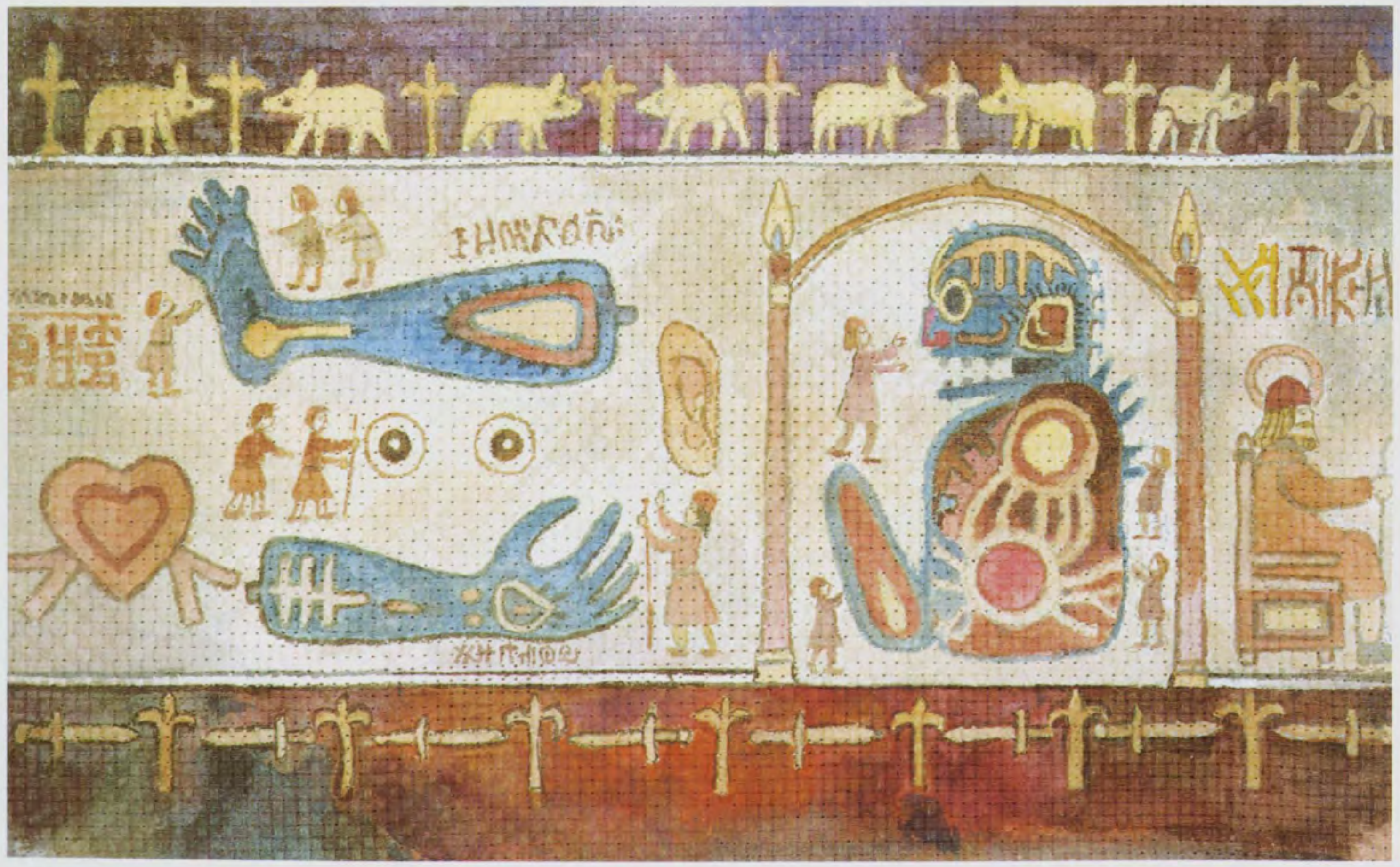
When I was a child, I loved to look through the art history textbooks my father had. I loved the pictures inside them. Of course, I was too young to read any of the kanji, but when I saw Dore's pictures of the dead reach out their hands I didn't know if that was real or not. But I knew vaguely that there must have been a world that could have given rise to such a terrifying image. With that in my childhood, by the time I got to high school, I knew I could do well in history. I didn't even bother buying the textbooks, just the world history study guides that were out at the time. The later editions of those books ended up like textbooks, but at first they were arranged so you could read history at a glance. All the fascinating things I learned then are part of what inspires me now.

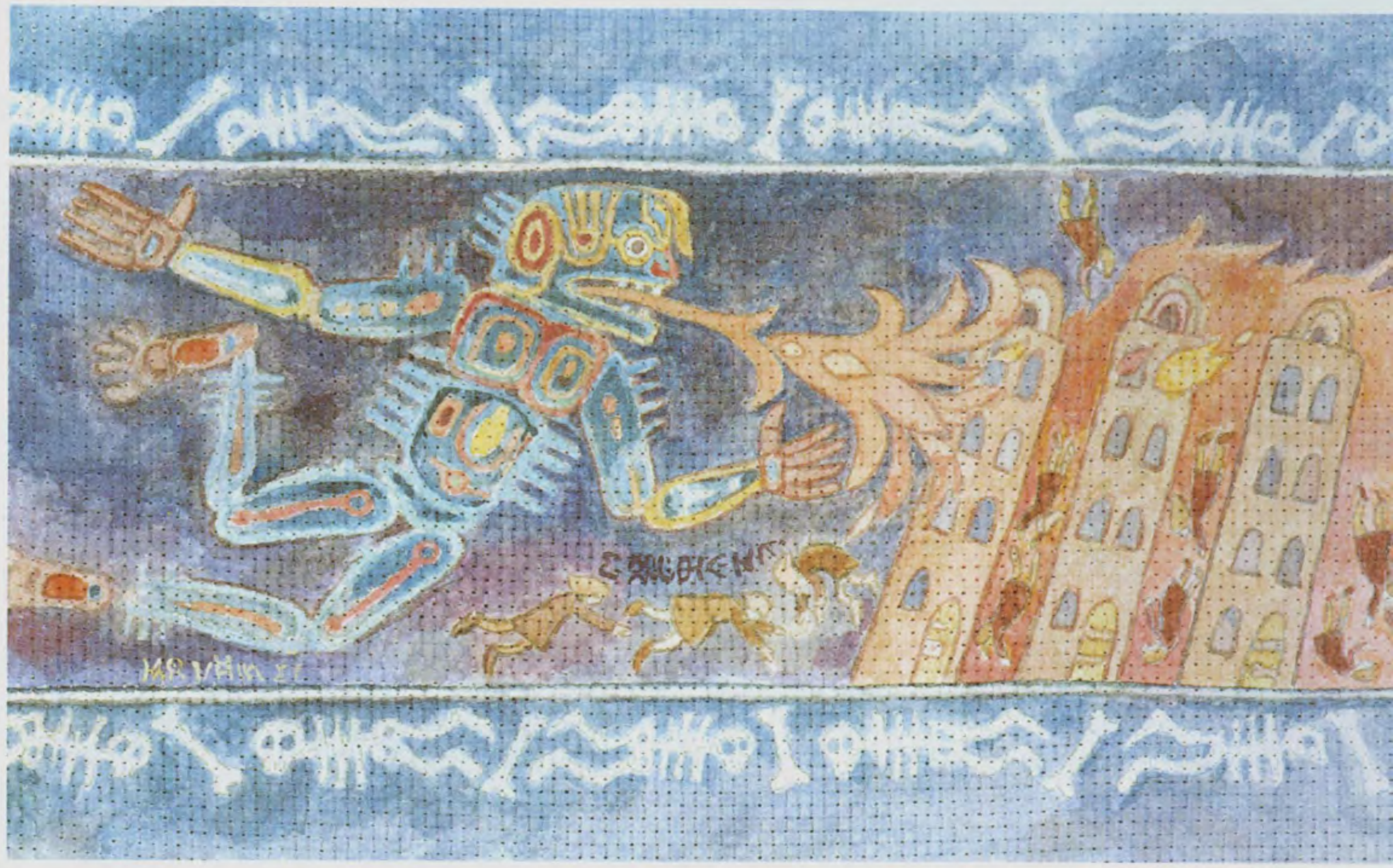
■The six tapestries used behind the opening titles were sketched and then painted by Miyazaki himself. The drawing to the right is one of his rough sketches that did not end up being used in the opening.

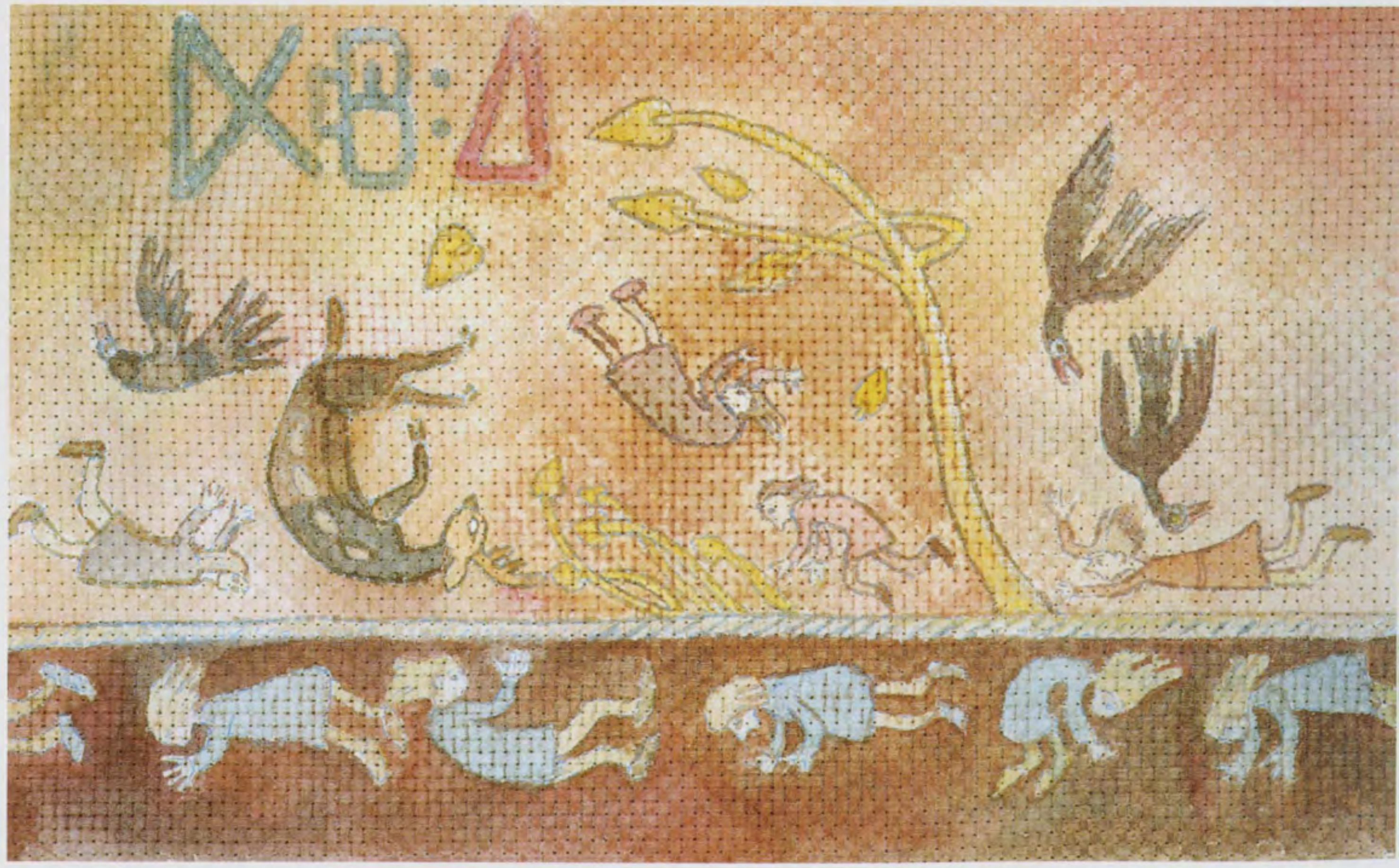




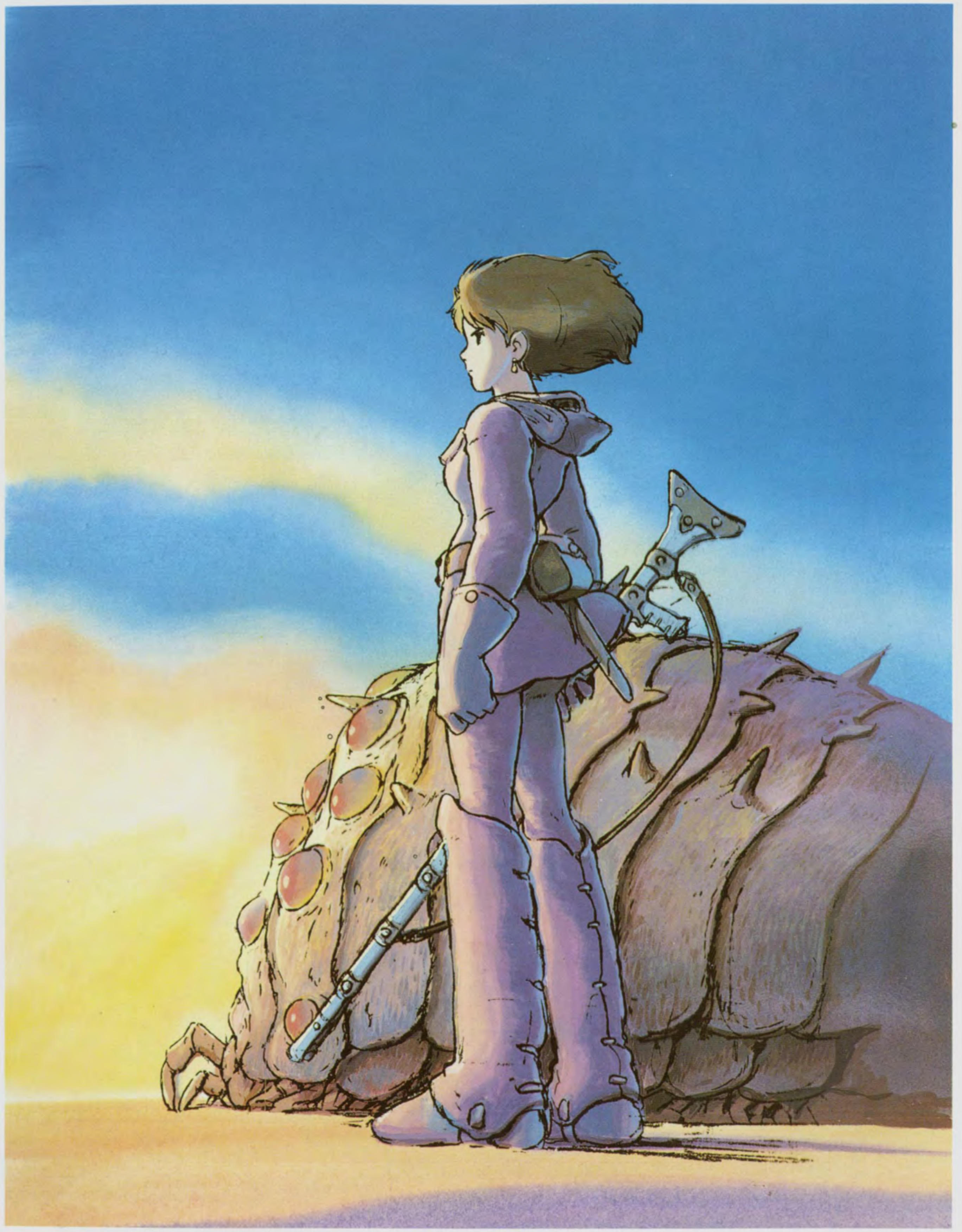








■ Miyazaki drew this illustration as the first original poster used to advertise the movie. Ultimately, a different picture (see page 207) ended up being the first poster, but this is Miyazaki's personal favorite of all the posters.



the way to Nausicaä

Motifs that inspired Nausicaä

Between 1980 and 1982, Miyazaki drew a lot of pictures, starting with a desire to do a period drama set in Japan. From this pile grew the motifs that eventually became Nausicaä. Follow the evolution!

Trial and error leading up to the birth of Nausicaä

Interview with Hayao Miyazaki

Armor, castles, knights, goblins, girls, boys, robots, horseclaws, and windmills...for three years before beginning serialization of the *Nausicaä of the Valley of the Wind* manga in 1982, Miyazaki drew all kinds of motifs, chasing the images in his mind. Some of these pictures became part of the plans for *Sengoku Majo* but a large number of them have never been seen by anyone but Miyazaki himself. From these drawings was borne the heroine who eventually became Nausicaä. In this interview from 1996, we asked about how he found his way toward *Nausicaä of the Valley of the Wind*.

● Period drama, and *Beauty and the Beast*

It all began with a desire to make a period drama. I wanted to make an action film set in Japan with a boy as the main character...but at the same time I had a great interest in *Beauty and the Beast* (*1). I was trying to figure out how I could combine these two into something interesting. The title *Sengoku Majo* (*2) began appearing when Tokuma Shoten asked me for a proposal for a movie. I told them I had no story, but I had these images...but it was all just an imitation of other period stories.

I called it a period drama, but I was having trouble deciding if I wanted to set it in the Muromachi period or not. I only considered Muromachi because I knew I didn't want to go back before the Kamakura period. And while this important piece remained undecided, all kinds of fragmented motifs began piling up. A number of them stayed with me until *Princess Mononoke* (*3).

The first thing I ever drew was a period manga. I was about twenty at the time. I felt very strongly that there was no point in making something that had been done before, so I spent a lot time trying to figure out how I could reinvent the Muromachi period in line with my own ideas. By my late twenties I had forgotten this, and it remained forgotten until I started looking back while I was preparing to make *Princess Mononoke*.

The reason I initially published *Princess Mononoke* as a picture book (Tokuma Shoten) was because I couldn't figure out how to link all these motifs together, and I wanted to give it some kind of shape. I decided the length should be about as long as a TV special short. So while it was filled with bits that I loved, so much had to be trimmed away...it had a shape at last, but the piece needed to be much more chaotic, to have a much deeper darkness to it.

And all I had done was borrow the framework of *Beauty and the Beast*, adding a touch of folktale and a touch of Akira Kurosawa to it, so in my mind it felt rather manufactured. I spent a lot of time thinking about how to make it better, but it just wasn't very good...the scale of it was so small. After all, the basic elements it was built on were all borrowed.

● Filming the comic *Rowlf*

When I was trying to figure out what to do with *Beauty and the Beast*, I had no intention of setting the piece in Europe. I'm not a Christian, and I didn't really know what a curse meant in that context. So the greatest theme for me was of complete devotion. This connected with the plans I had to film *Rowlf* before I began *Nausicaä of the Valley of the Wind*.

I began thinking about turning the *Rowlf* comics into a movie after I finished *Lupin III: The Castle of Cagliostro* (*4). At the time I spent a lot of time thinking about what a villain really was. I wondered if it was no longer possible to make an action movie where defeating the villain was enough to make a happy ending. It was hard to make a villain who really deserved to be defeated; at least, I couldn't do it. It must have been much easier when you could just make them part of a different tribe, or class. But we can't do that now. It's easy enough to make a villain that everyone will loathe, but it is very difficult to create a villain structurally. If you watch enough action movies you'll see that they've rather cheaply shoved aliens into the stories in place of Indians or the *Bakufu* government, or at best, terrorists or the mentally disturbed. But I didn't want to write any of those.

And while I was trying to figure out how else to make an action movie, I came across a self-published comic titled *Rowlf*, created by a former animator named Richard Corben. It had been published quite a while before, but the story of a dog and a princess had some similarities to *Beauty and the Beast*, and I wondered if I could play around with it and get somewhere. So I asked Fujioka Yutaka-san, at the time, president of the Tokyo Movie Shinsha, if he could get the rights.

Tokyo Movie Shinsha was hoping to make something they could sell to America and thought *Rowlf* sounded perfect. The villain of the story was a demon, and didn't speak words. He speaks, but nobody can understand him. In this work there was no need to create a villain structurally, so we thought it would work perfectly in both countries.

So we tried for a while, but while the agents were going back and forth, things fell apart. Richard Corben and the other Americans never really shared our enthusiasm. By that time, if I remember correctly, Corben was drawing adult comics in the pages of a magazine called *Heavy Metal*. All things considered, I started to lose interest in *Rowlf*. From his perspective it must have been some complete nobody from Japan coming up to him and demanding the rights, and nobody in their right mind would give those away easily [*laughs*].

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*1 – Written by de Beaumont. A prince is cursed by a witch, and transformed into a monster, but falls in love with a gentle princess.

*2 – Early planning announced at the 1981 Tokuma Shoten planning conference film meeting, as part of the *Animage* Productions animation feature film plans. The concept involved a boy in the warring states period fighting a number of invaders from another word. After consideration, it was decided the announcement had been premature.

*3 – Written and directed by Miyazaki. Period adventure set in the chaos of the Muromachi period, with several humans and Mononoke struggling over a forest spirit, the Shishigami. Released in Japan as *Mononoke Hime*.

*4 – Written and directed by Miyazaki, released in December 1979.

● Pathetic father and princess

For better or for worse, plans for *Rowlf* fell through, but I did figure one thing out.

When Corben began writing *Rowlf*, it was during the Vietnam War, and at the time there wasn't anything smutty about it. That slowly changed, however. It's basically about a dog that tries to save his princess owner. He learns a lot of things from a demon and eventually transforms into a half-dog, half-man. At the end of the series he tears his collar off, and hurls it at the princess's fiancé. Together, Rowlf and his princess drive off into the sunset in a tank. Throughout the book, the princess was never drawn to be particularly beautiful.

But I thought it would be boring to have an ordinary woman like the original heroine, so I wanted her to be more active in the story's progression. While I was filling out *Rowlf* in this fashion, I moved further and further away from the original story. And as she began to have a stronger mind and feelings, I ended up with "a princess in her castle" and "a pathetic father."

This father was a little touched—while he had once been quite heroic, now he was confined to bed and completely useless. Yet despite this, he remained a very proud man. I believed a girl with that father would make *Rowlf* into a much more interesting story. Suitors came one after the other, their eyes on the country's minimal wealth. It might be a small country, but the fate of it was still in the balance. I was trying to build in a secondary theme in which she preserved her pride while rebuffing these men.

But by this point it no longer made sense with the original storyline, and the resulting complexity was not really Corben's style. Everything he did after *Rowlf* lacked complexity. I'm sure that in the '70s, when it first appeared, I could have made a fine film without changing a thing. I'm not sure why, but I feel like I would have. Recently, someone suggested I try it again, but I turned them down. I felt it was a story whose time had passed.

● Development of the main character, Nausicaä

So by then I knew I wasn't going to be making *Rowlf*.

The father was alive, but not useful. No matter how inexperienced and uncertain, however unable the girl was to take over her father's duties, she would be forced to shoulder the responsibility of running the country and protecting the citizens. The concept of someone struggling to live up to that responsibility had been planted inside my mind for the first time. Before that, all the characters I'd considered were completely free.

The single strongest factor in Nausicaä's character, as the protagonist, is the sheer amount of responsibility she has. Even if she had desires of her own, things she wants to do, she first has to act according to the best interests of the entire clan, however small it might be. She lives under that pressure. That incredible pressure. I began to wonder what it would be like to have this girl at the center of the conflict. At the time, sword and sorcery stories were quite popular. There were female warriors waving swords around as well, but the genre is populated entirely with people who have absolutely no responsibility to anyone, so I knew my story would have to be completely different from any of these. I think this idea was where *Nausicaä* began.

So I took the basic outline of the subplot I had created for *Rowlf* and began reworking it. This time the main character was a princess named Yara, standing firm under enormous pressure, not only engaged politically in negotiations with other countries, but also dealing with environmental issues that left them barely able to survive. But I had no idea how to make this into a movie. I was talking about this over coffee with my producer, the young editor of *Animage*, Suzuki Shigeo, and the former editor, Kameyama Shuu. They suggested I do it as a serialized manga (*5). They bought me coffee three times, which made it hard to refuse.

● The forest known as the Sea of Corruption

Nausicaä of the Valley of the Wind only really began to take shape once I agreed to serialize it. At the time, all I had was the idea of a little country in the middle of a bleak desert, but as I kneaded my ideas and toyed with them, all of sudden I had this forest. Out of nowhere. I started out drawing a desert but at some point I realized the forest matched my feelings better. But I don't clearly remember why I decided the Sea of Corruption was filled with poisonous gas. I have a feeling I just wanted to draw gas masks...

But at the time I didn't have a clear idea of what the Sea of Corruption really was. I spent the entire series trying to keep it all making sense, to figure out what it had evolved into.

The Sea of Corruption is based on a real place. Shuwaji, at the joint of the Crimian Peninsula (to the south of the Ukraine). I found this place fascinating. The sea was drying up, leaving marshland behind, with a very strong alkali presence. Nothing lives there. I've never been there, but I read somewhere that this land was called Shuwaji, which translated as the rotting sea. I loved the word. So after I started drawing the forest I decided to use the word, and called it the *fukai*. While trying to decide if the *kai* should be the kanji for sea, or the second kanji in world, I asked Kameyama-san what he thought and he came down strongly in favor of sea [*laughs*]. Very slapdash reasoning.

● The name Nausicaä

At this point, the only name I had for the main character was Yara. But that was a name I borrowed from Rowlf, and I really didn't want to use it. About that time I was reading Evslin's book of Greek myths (*6), and came across the name Nausicaä. It made a strong impression, and I thought, "That's a great name!"

Science fiction writers had long since finished using Greek names and moved on to

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*5 – The serialization of the *Nausicaä of the Valley of the Wind* manga began in the February 1982 issue of *Animage* (Tokuma Shoten). The movie, written and directed by Miyazaki, was released in March of 1984.

*6 – Bernard Evslin. Translated by Minoru Kobayashi. Published by Shakai Shisou Sha - Gendai Kyouyou Bunko. Nausicaä is a Phoenician queen who appears in *The Odyssey* written by the Greek poet Homer.

Babylonian names, or Sumerian names, or even Celtic names. The trends may have changed by now, but at the time names like Nausicaä were absolutely *not* the thing.

Nausicaä was transcribed several different ways into Japanese—Naushika, Noushika, Noujika, but I'd first come across it in Evslin's book, where the translator, Minoru Kobayashi, had spelled it Naushika, so I never even considered the other options. I recently had an argument with a French man about how to pronounce it, and I was quite insistent [*laughs*]...

● Encountering the Windrider

The idea that Nausicaä used the wind, that she was a Windrider, came from someplace else.

You see, windmills were not invented in Europe. They were invented in the Middle East, apparently. China's had them for a very, very long time. People having been using the wind—in other words, catching the wind on cloth and propelling boats—since the dawn of time, but they never thought to use it to help their work. If you read the history of geography written by Europeans in the Middle Ages, that idea is written about like magic. They used the wind to help with their labors...that goes for watermills as well as windmills.

This happened in Japan as well, but people with unique abilities were different from the ordinary citizens. While they were respected, at the same time they were envied and feared, and forced to live on the outskirts of the village. In other words, people believed they were getting rich without needing to work as hard as people should. From an anthropological standpoint, something that must be respected, that is absolutely needed, is often pushed away.

I've only read fragments of these records, but there were accounts of using the wind to fend off encroaching sand dunes, or to keep the millstone grinding, and these were written with evident astonishment. Those who used the wind were called wind masters. So I remembered them as being very impressive. In reality, it was just a windmill, but anyone who read these accounts would get an incredible epic impression. These influenced me to add in the wind master elements.

Also, in Ursula K. Le Guin's *The Earthsea Series* (Iwanami Shoten) there is the term the Windkey. Obviously, a made-up term, but I thought it was a very impressive one. The translation was impressive, possibly more impressive than the original. I haven't read it in the original, so I don't know what the original term was...but I thought the Windkey just had a nice ring to it, but obviously, I couldn't just steal the term. Which is why I ended up with Windrider. The basis of the whole idea was that kernel where using the wind to help people was viewed as astonishing.

● The reason I drew the Ghoul Queen

At about the same time as *Rowlf*, plans to film *Little Nemo* (*7) were progressing. This was a cooperative effort between American and Japanese companies, with plans to release the film in both countries. At the time, I was working for a

in both countries. At the time, I was working for a

studio called Telecom. Telecom was part of Tokyo Movie Shinsha, a production house made for that kind of project. My first job here was *The Castle of Cagliostro*, but after that I had basically no work—just waiting for *Little Nemo* to go into production.

After a while, things did start moving, but I believed Winsor McCay's original was fascinating the way bead jewelry is. If you have all the beads together, it looks amazing, but if you take one bead out of it and try to make the story based on that, it's just a little piece of glass and can never form the nucleus the project needs. So I thought what I had learned from *Rowlf* and the notion of *Beauty and the Beast* could be made into something that I would love. As I toyed with this, I was really interested in ghouls (*8) and wondered if I could make one of them a main character.

I felt the same thing when I read *Lord of the Rings* (*9) —goblins and demons are much more interesting than elves. Glittering elves modeled on white-centric ideals were not nearly as interesting as the loathsome, short-legged creatures that all looked the same regardless of gender and moved around with all the tools they owned strapped to them, hated and feared by everyone. I wondered what it would be like to make a movie with them as the main characters. From that perspective, what would the elves look like...

Basically, I like stories about characters with a negative image, or stories that flip the traditional values. The queen of these creatures is the Ghoul Queen in the illustrations that follow.

I didn't draw it with any real story in mind; just as another direction I could take the story. The center of my story was always the strong-willed girl shouldering the fate of her country. I didn't want to do the kind of decorative princess that appeared in Winsor McCay's story. Even if I did have a character like that, by the end of the story she would have to fight for what she wanted or the story would never be any good.

● The road to the *Princess Mononoke* movie

When I create characters, the more cheerful, bright, and open a person is, the more I tend to load them up with delicate complexes, or other negative traits. Sometimes that makes them sidekicks, sometimes that makes them villains.

A while ago, I was working on a story that never got published, about a pig in a tank. At the time, the young man who was going to direct the project said, "I can't understand why the pig would kidnap a pretty girl but not take advantage of her." I didn't see the point in making a pig into a realistic villain, or character. I thought that I didn't want to do a story about someone like that kidnapping another person. The person they kidnapped must be treated like a precious commodity—a villain more after the heart than the body. If he wanted a woman, all he needed was money. I must prefer villains who believe, "That's not what I'm really after." I imagine real villains would never talk like that. But that doesn't change my opinion.

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*7 – Planning began in 1981. Miyazaki was originally slated to direct, but by November 1982 he had left Telecom. Afterward, the movie was renamed simply *Nemo*, and eventually completed and released in July 1989.

*8 – Spooks or demons that appear in European folklore. Similar to goblins. The opposite of elves, which are small, fairy-like creatures.

*9 – J.R.R. Tolkien's work. An evil ruler is trying to get his hands on a powerful magic ring, and a young hobbit tries to destroy it forever.

the perspective of that age in Europe, absolutely a homosexual. But there was no need to show that, so I didn't. I wasn't making the kind of movie where we would need to be worried about the heroine Clarisse's chastity. Not everything in the world needs to work that way. Sometimes they do, but I don't have to work at that level. I'm fed up with working like that.

The villains are all parts of me. For years I've been wondering what it would be like if all those negative elements were forced onto the main character's side. I can understand a character with that kind of anger. But it was extremely challenging to figure out what shape that story would take. When I found myself in a situation where I had to make a film of *Princess Mononoke*, I decided it was time to do that. I didn't try to make any of the characters happy. The main character, Ashitaka, is not much like any characters I've done before. But I think he's been inside me far longer than those cheery, happy boys.

● Kind yet harsh

For example, this picture called *Kushana and the Earth Dragon* looks like part of the *Beauty and the Beast* motif, but in fact, it is nothing of the kind. The concept of Kushana as a heroine is much more destructive, a mass of hatred. There's a lot of her in the tone of *Princess Mononoke*.

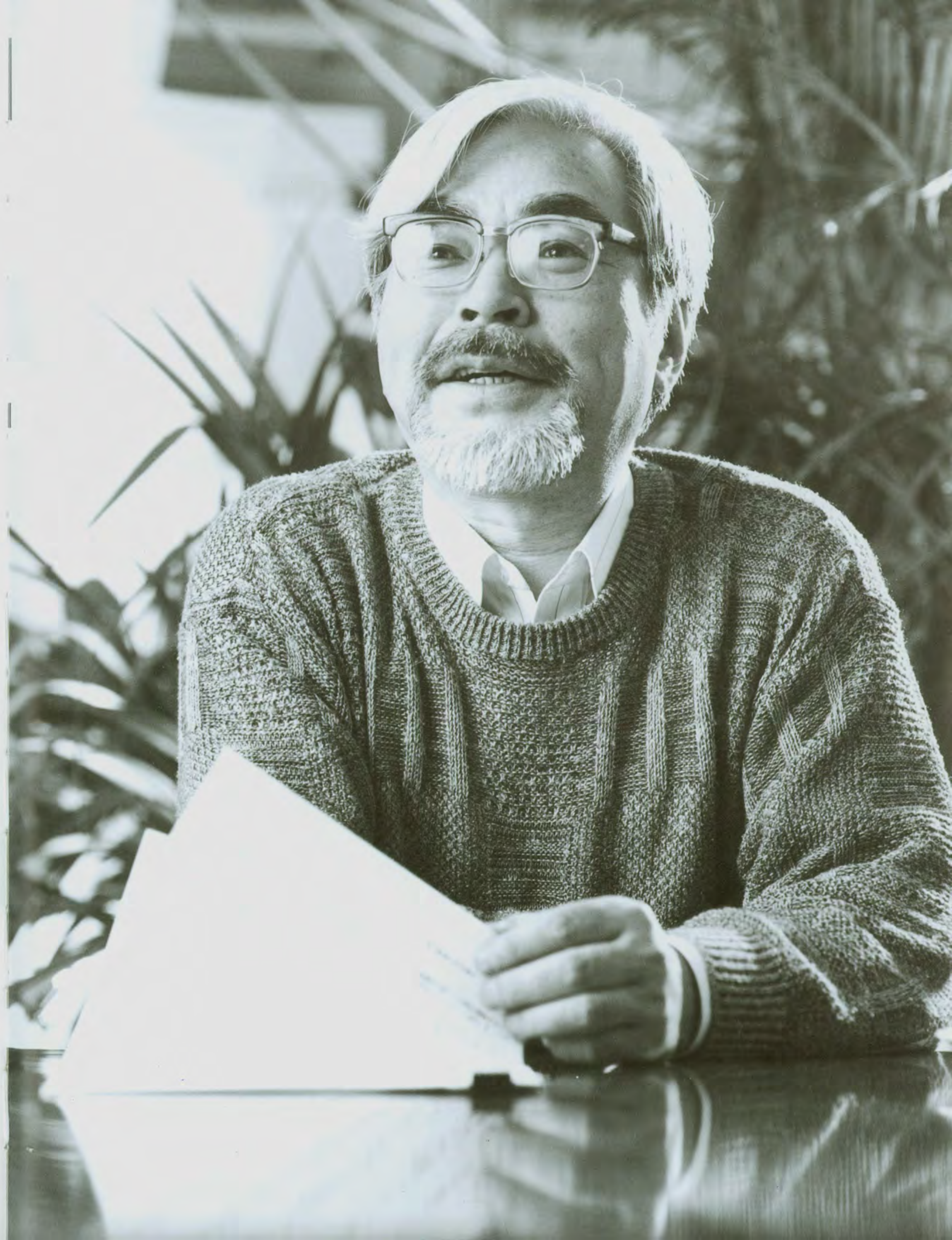
At one point I realized characters like this weren't popular, so the characters in my movies have been mostly very happy. But I've had a much more self-conscious, darker boy among my characters. I just never made him into a movie. But now I'm feeling like I just want to draw what I want to draw.

I honestly have no idea how *Princess Mononoke* will turn out. But there's nothing I can do, because this darkness comes from inside myself. Another story I drew based only on what I wanted to draw was *Shuna's Journey* (*10), which is also about a gloomy boy. He is absolutely not a cheery character. But I think the gloomier people are inside the more they think about others. Nausicaä has a touch of this grimness to her, but she covers this darkness as only a woman can.

As far as the other stories I was working on before *Nausicaä of the Valley of the Wind*, I don't think it's particularly important which order they appeared. I had about three years there with lots of time to plan, and I've been working off those plans ever since. I drew bits of *Castle in the Sky* (*11), and *My Neighbor Totoro* (*12), and most of the motifs that became *Nausicaä of the Valley of the Wind* originated during those years as well. I did a few quick jobs during those three years, but for the most part, I spent them figuring out what it was I wanted to do.

The creation of a single world comes from a huge number of fragments and chaos.

Note: All books mentioned in this interview were published in Japan.



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*10 – *Animage* bunko, Tokuma Shoten, 1983. The prince of a poor country with no harvest endures great difficulties, but at the end of his travels he steals a golden seed (wheat) from the land of the gods. Because of these he loses all his memories and emotions but is saved by the love of a girl, and is able to take the wheat back to his home.

*11 – Written and directed by Miyazaki, released in August 1986.

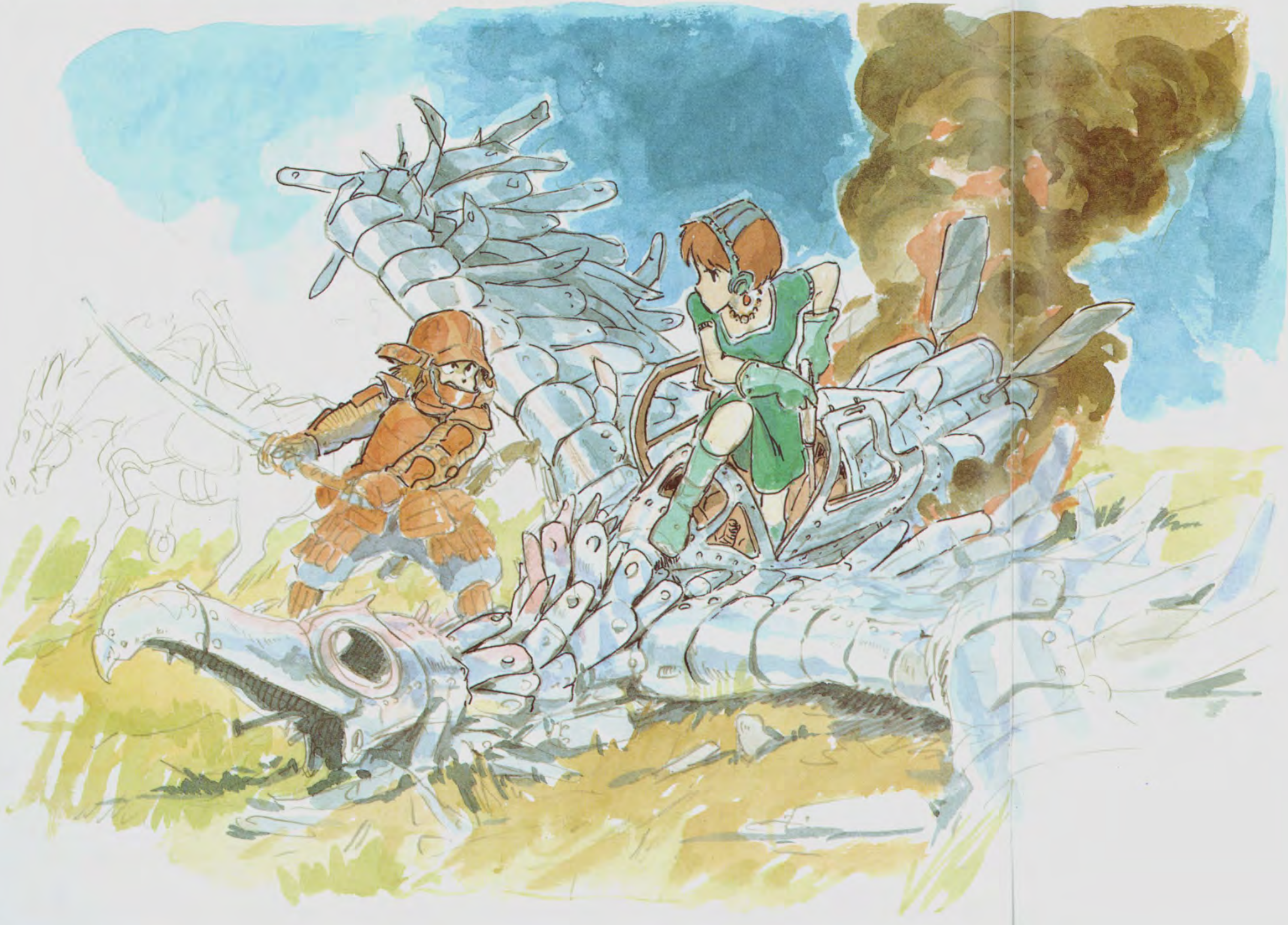
*12 – Written and directed by Miyazaki, released in April 1988.

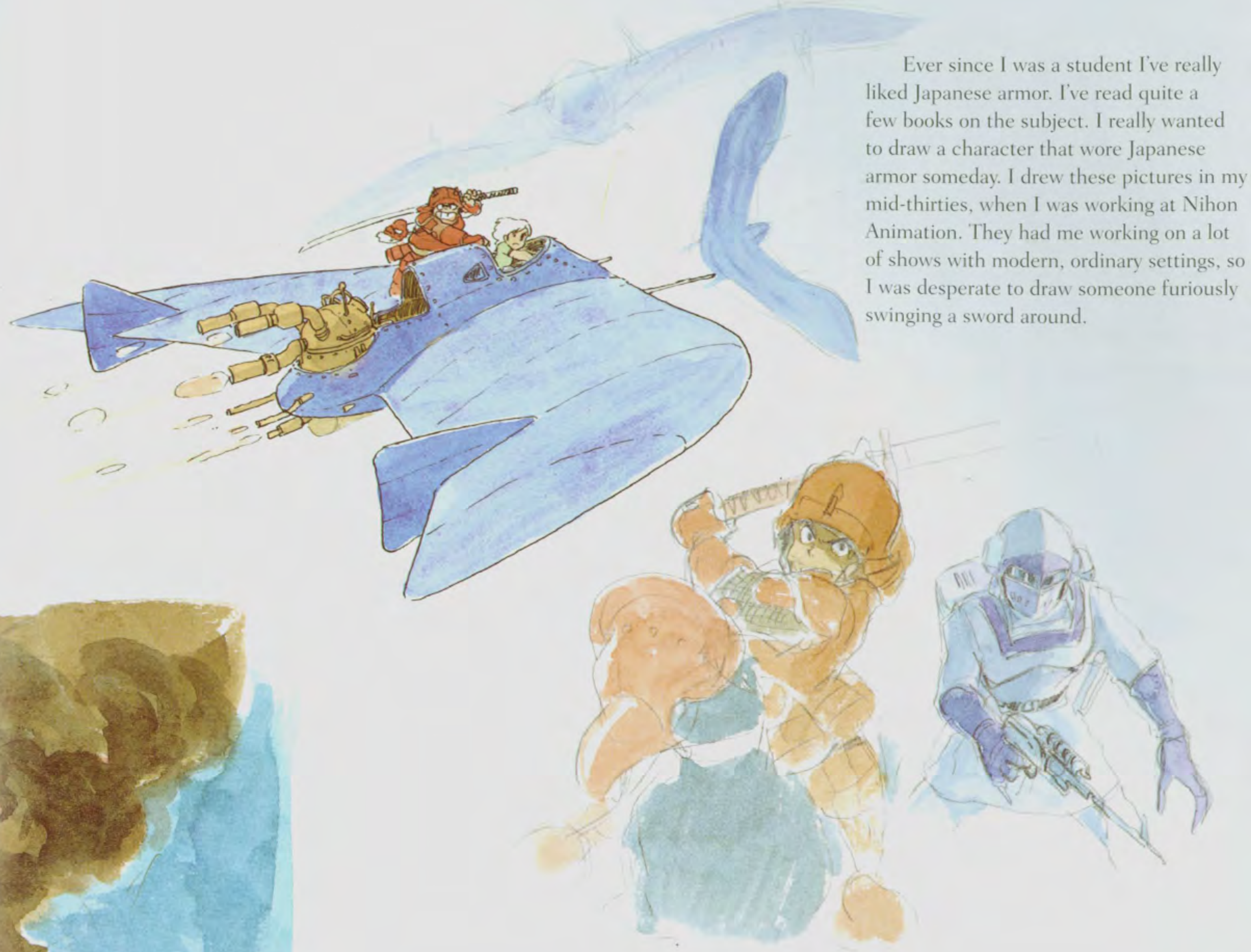
Period drama as a motif

The drawings Miyazaki accumulated between 1980 and 1982 formed the basis of all his work, from *Nausicaä of the Valley of the Wind*, to *Princess Mononoke*. Looking at these we can see the period drama Miyazaki himself describes as his starting point, combined with fragments of other motifs, adding more and more science fiction elements as it approaches the world of *Nausicaä*.

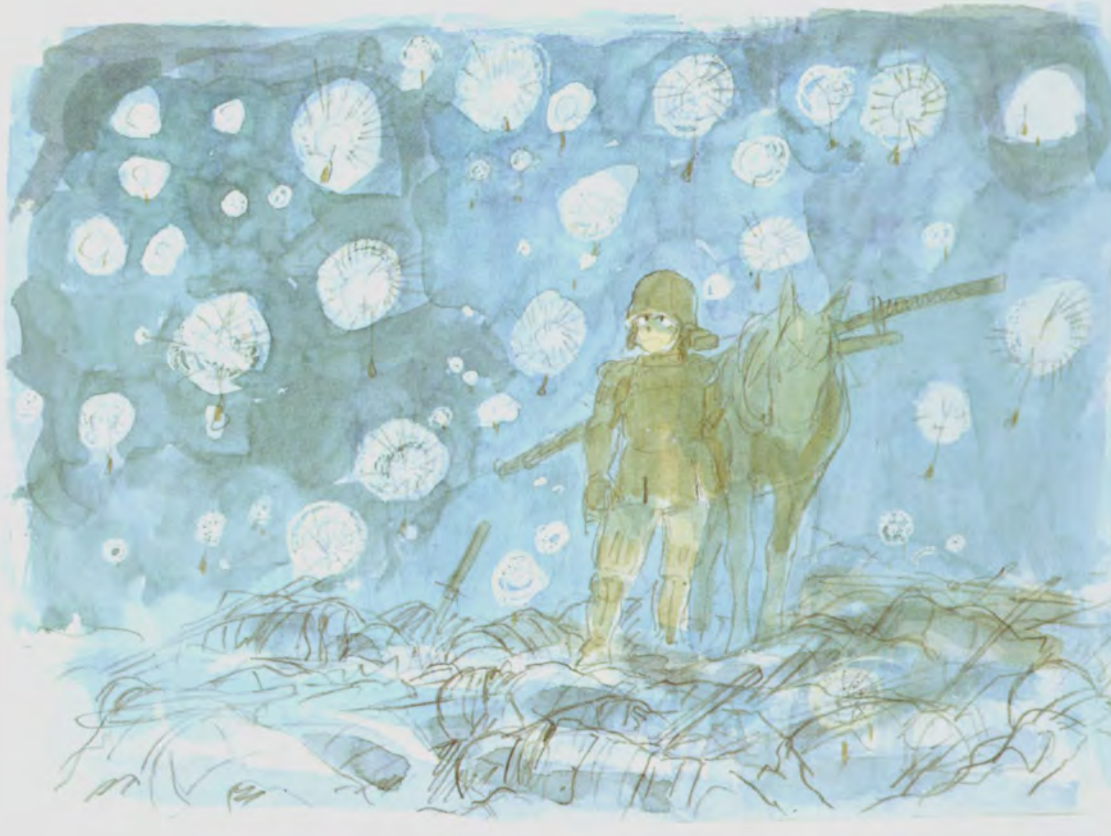
Sengoku Majo

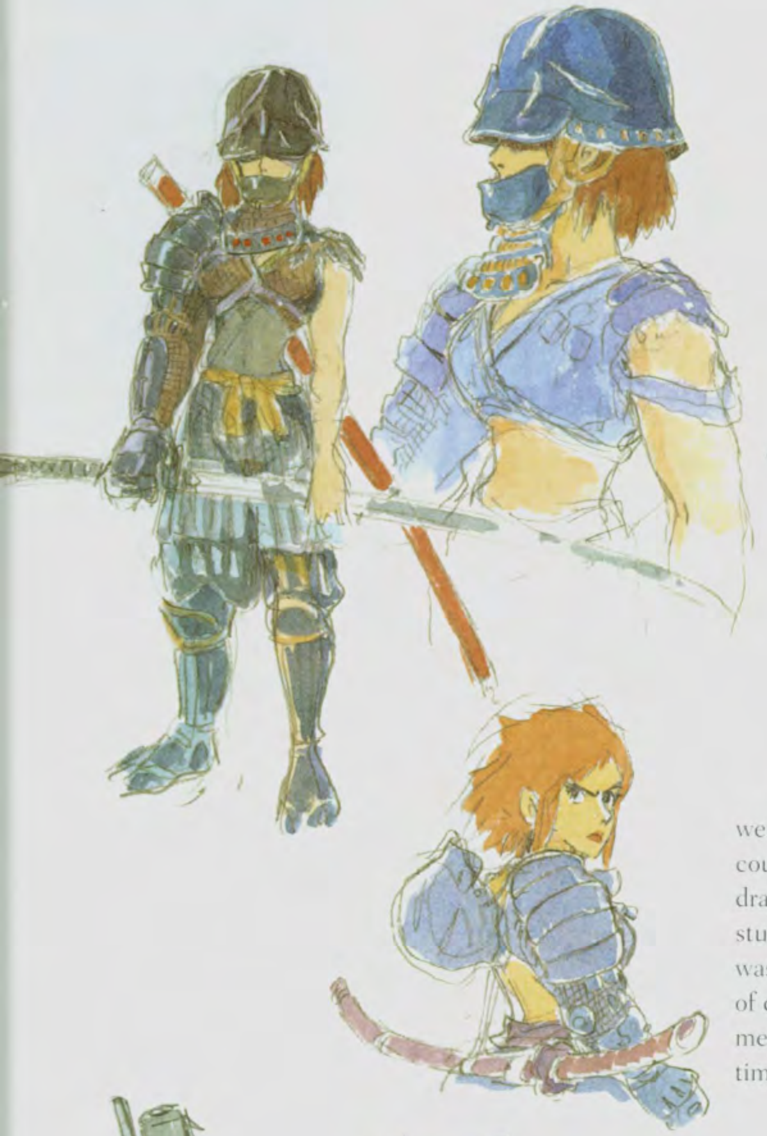
There's a boy with an arquebus tied to his shoulder with a bit of cloth, but despite this period touch half the picture is filled with science fiction elements. By adding these things, I was trying to surpass the conventions of the genre. Several other pictures show different ages mingled together, all of which are the result of me trying out different ideas.





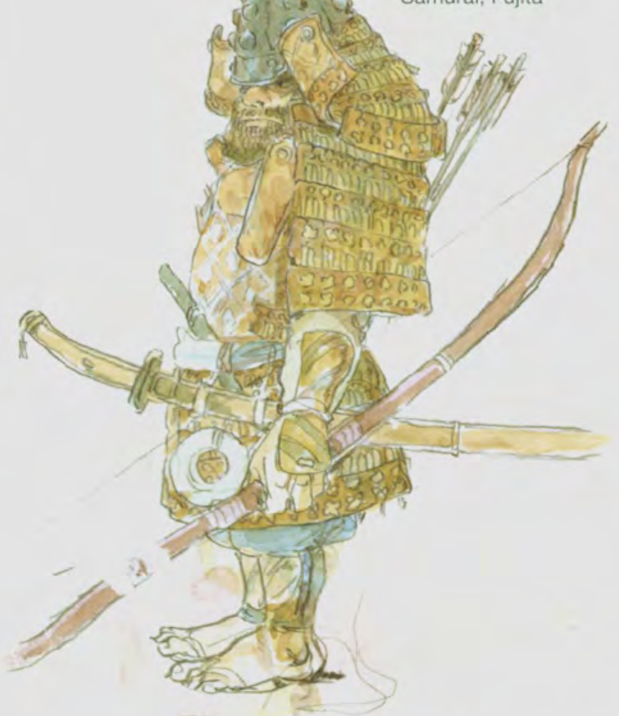
Ever since I was a student I've really liked Japanese armor. I've read quite a few books on the subject. I really wanted to draw a character that wore Japanese armor someday. I drew these pictures in my mid-thirties, when I was working at Nihon Animation. They had me working on a lot of shows with modern, ordinary settings, so I was desperate to draw someone furiously swinging a sword around.



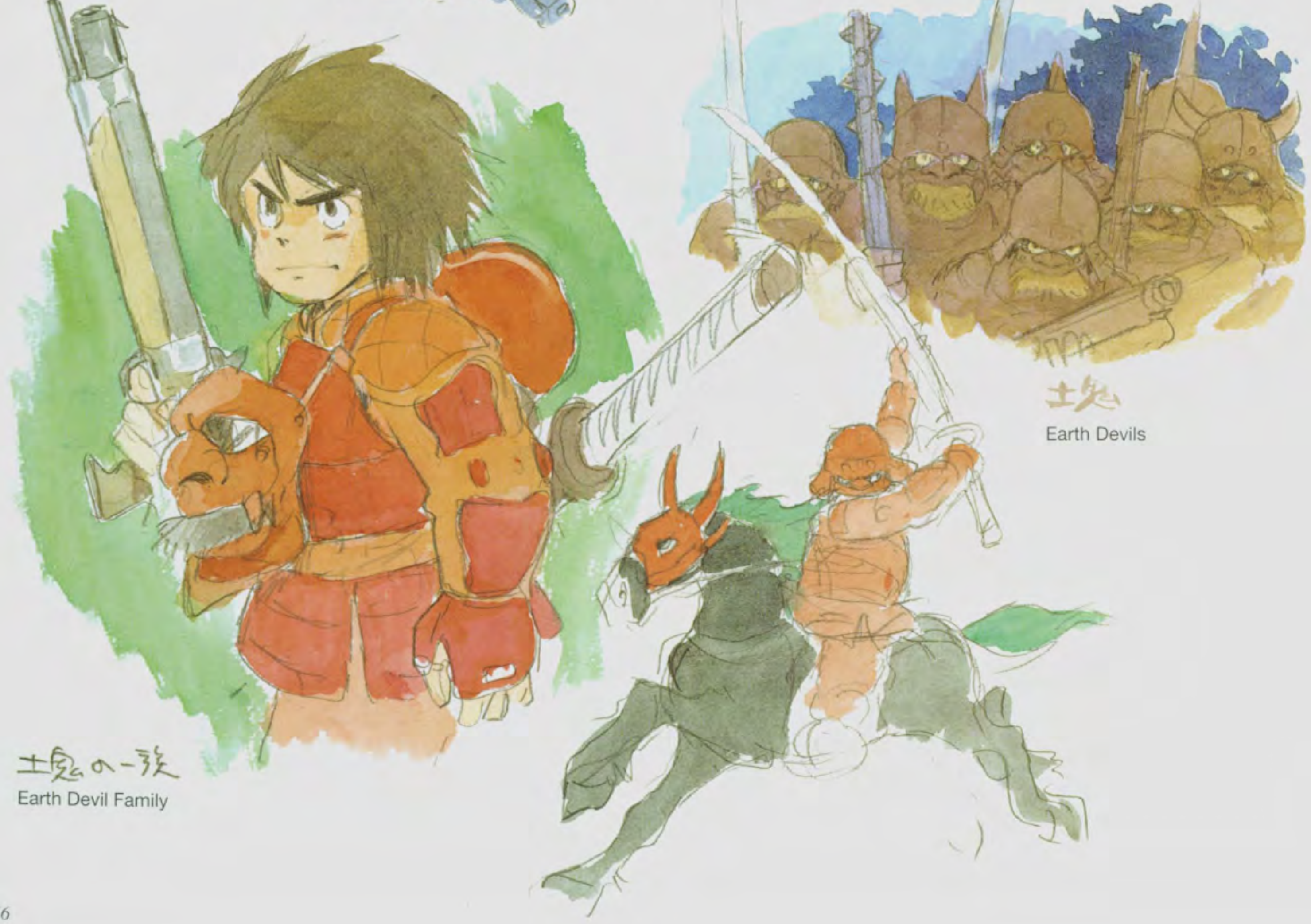


侍藤太

Samurai, Fujita



These drawings were done during work on *Little Nemo*, and weren't really intended as part of any particular piece. I just knew I could draw armor. I was in college when I first started drawing period drama. At the time I was surprised to find it very hard to draw that stuff. Most artists of Japanese warriors tend to draw the armor like it was a work of art. I was hoping to make it look like a practical means of defending oneself. Eventually I had reached a level that satisfied me, but I never had a chance to actually use that skill. But for a long time I wanted to make this kind of story.

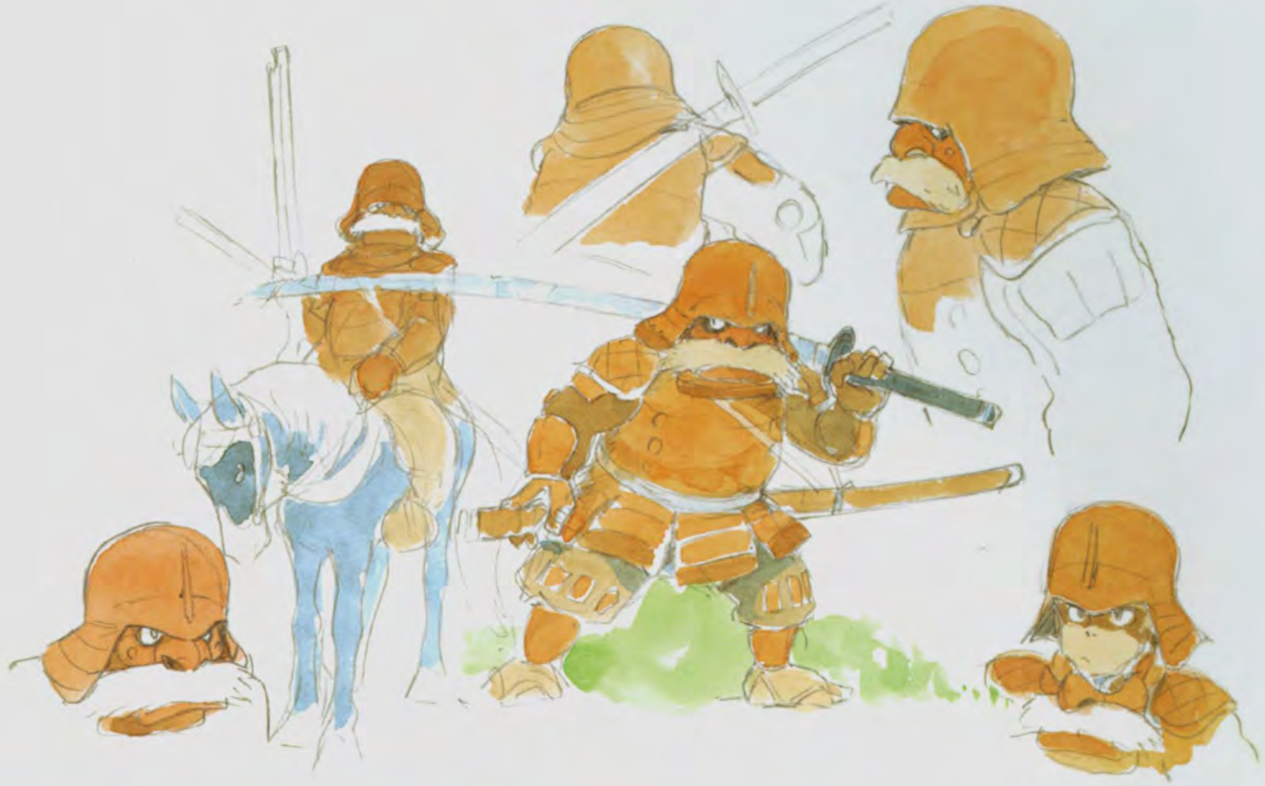


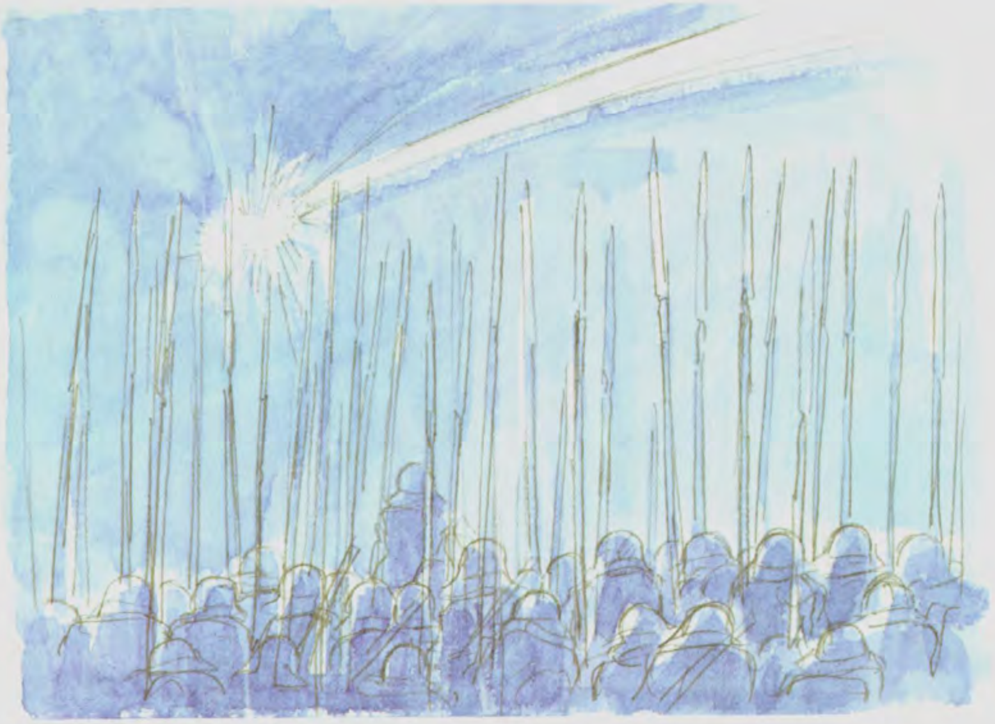
土鬼

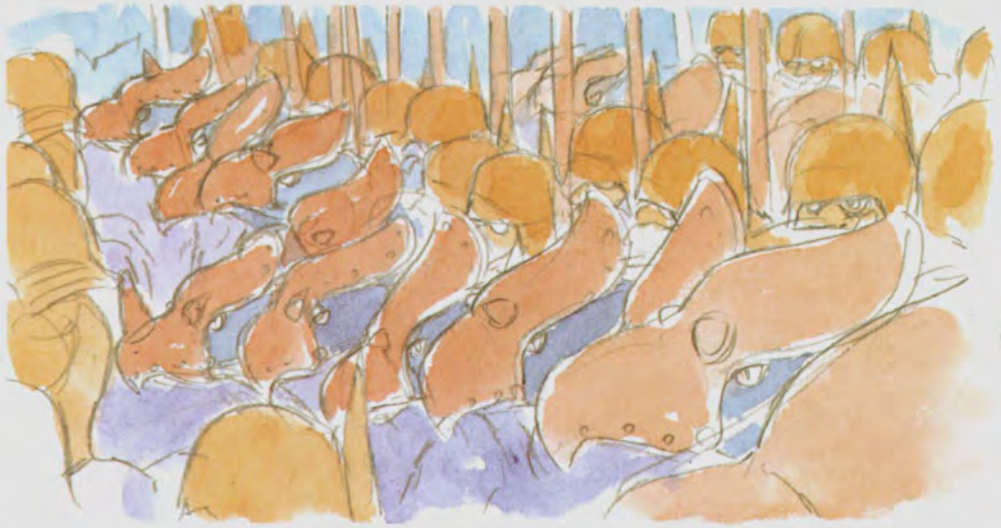
Earth Devils

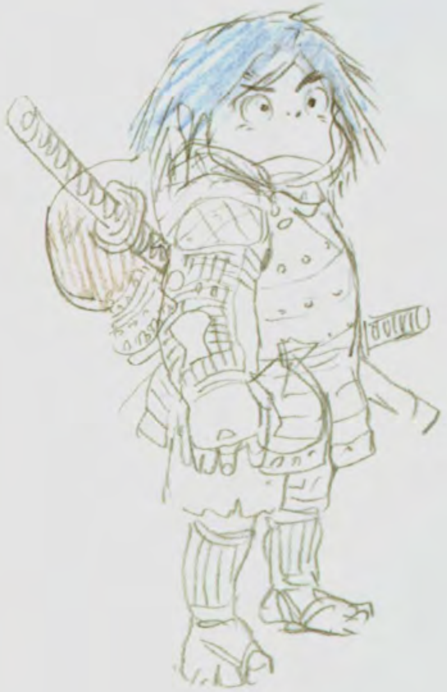
土鬼の一族

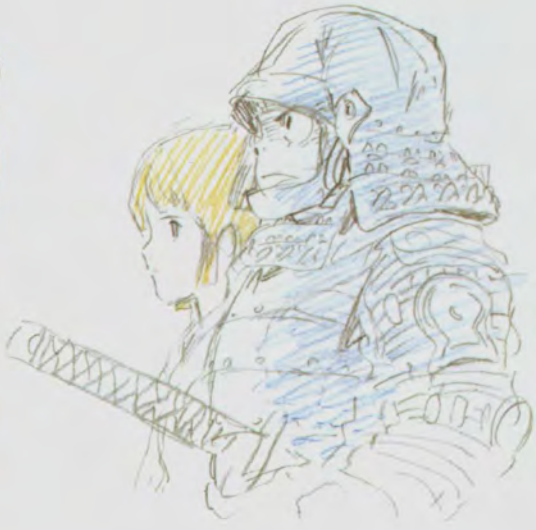
Earth Devil Family

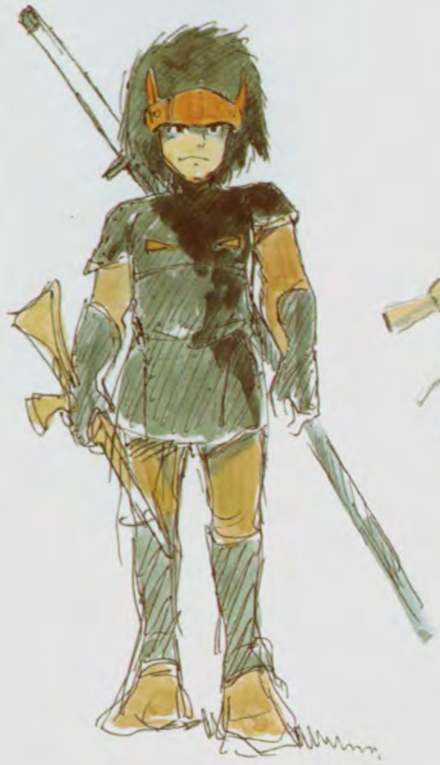


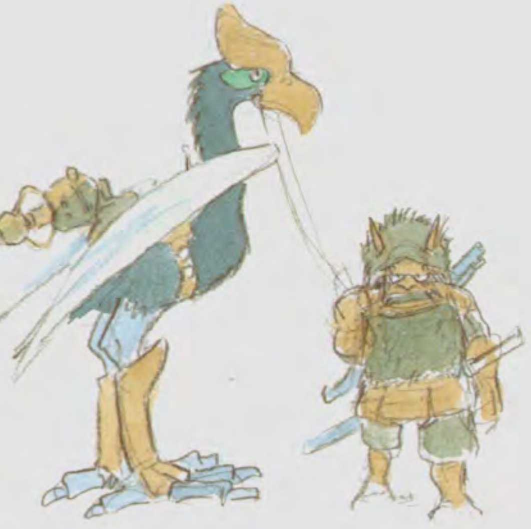


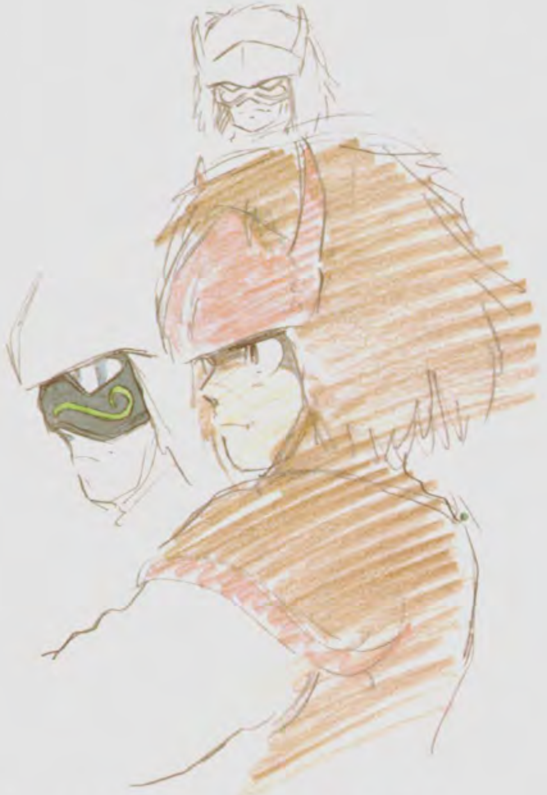


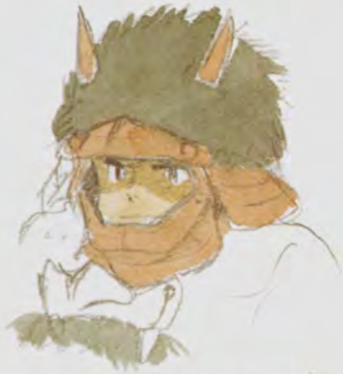


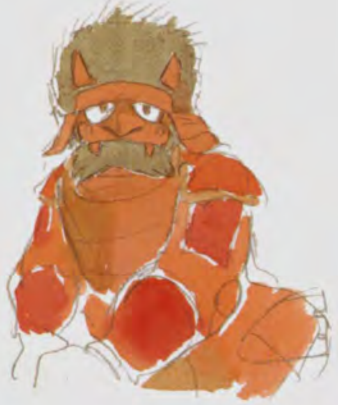




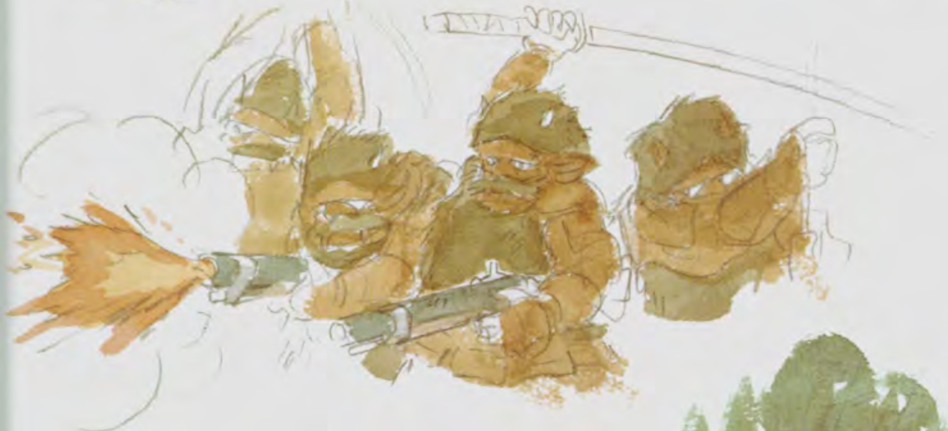


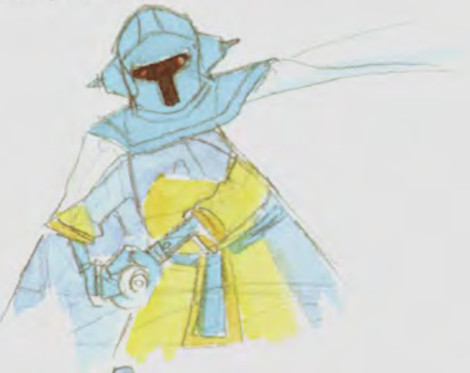


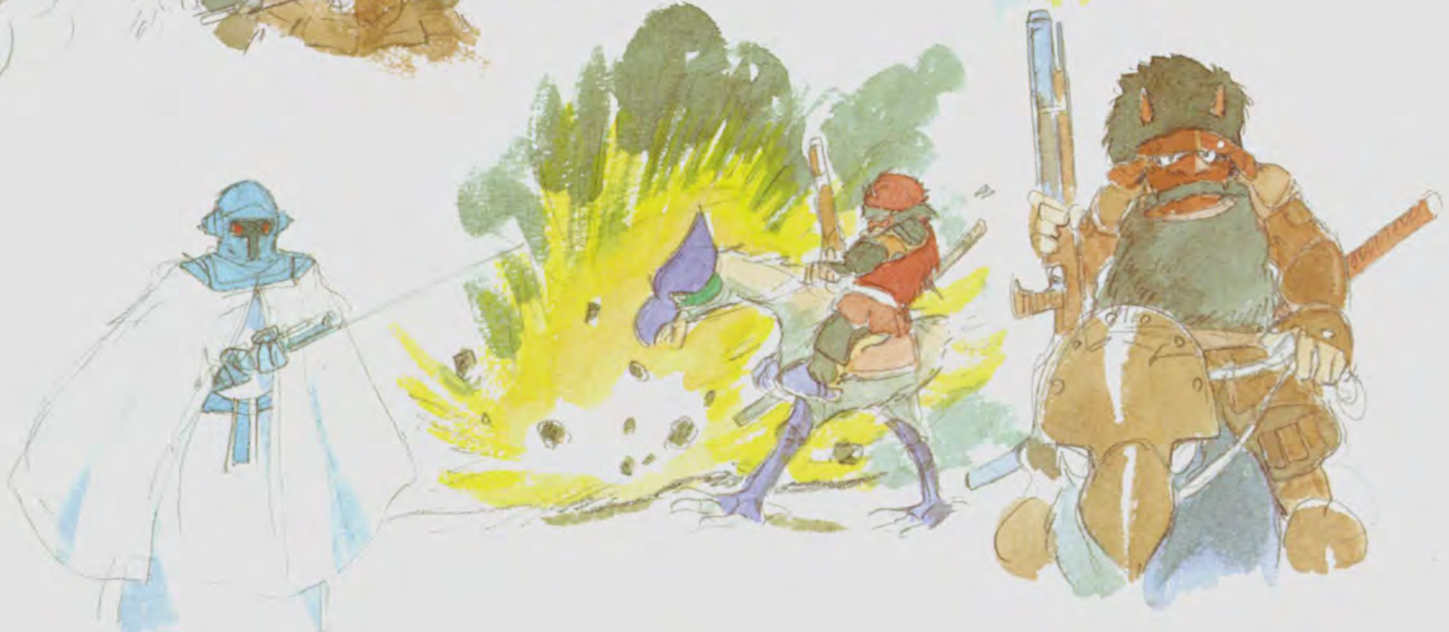


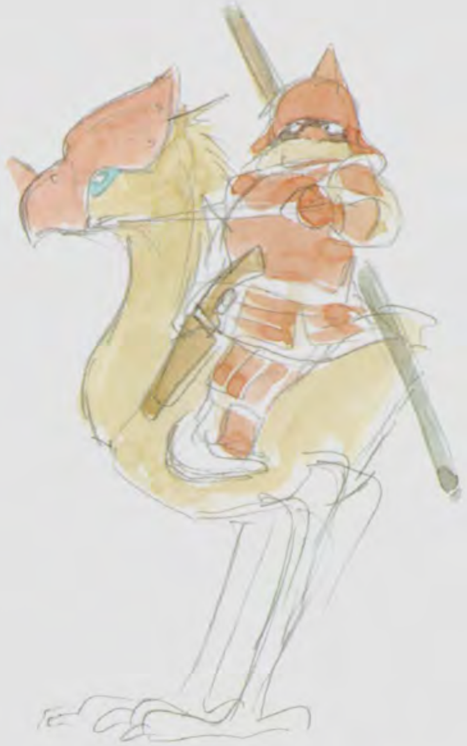


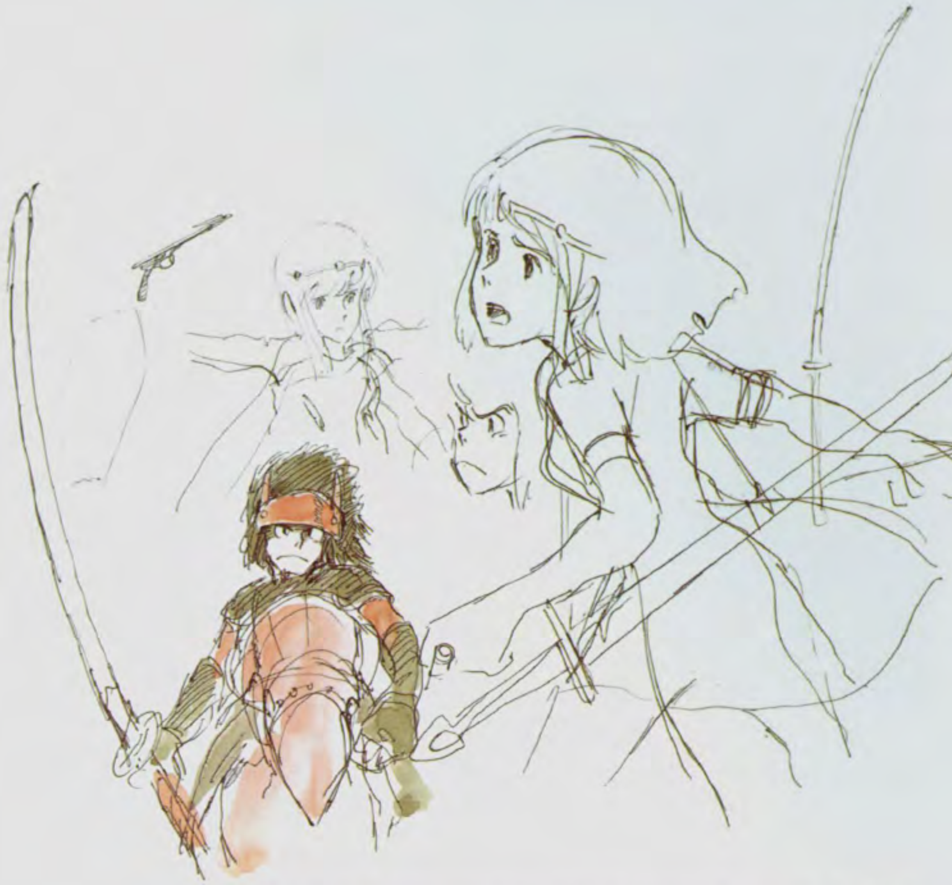
I drew these while playing with the idea of a goblin protagonist, wondering what he would look like dressed in Japanese armor. But I realized that Japanese armor had been used as spaceship clothing in a lot of American sci-fi films (I hardly even need to mention *Star Wars'* Darth Vadar) so it didn't look very impressive. And goblins might be commonly viewed as villains, but in this day and age it's pretty hard to base a story around musings about what good and evil actually mean.



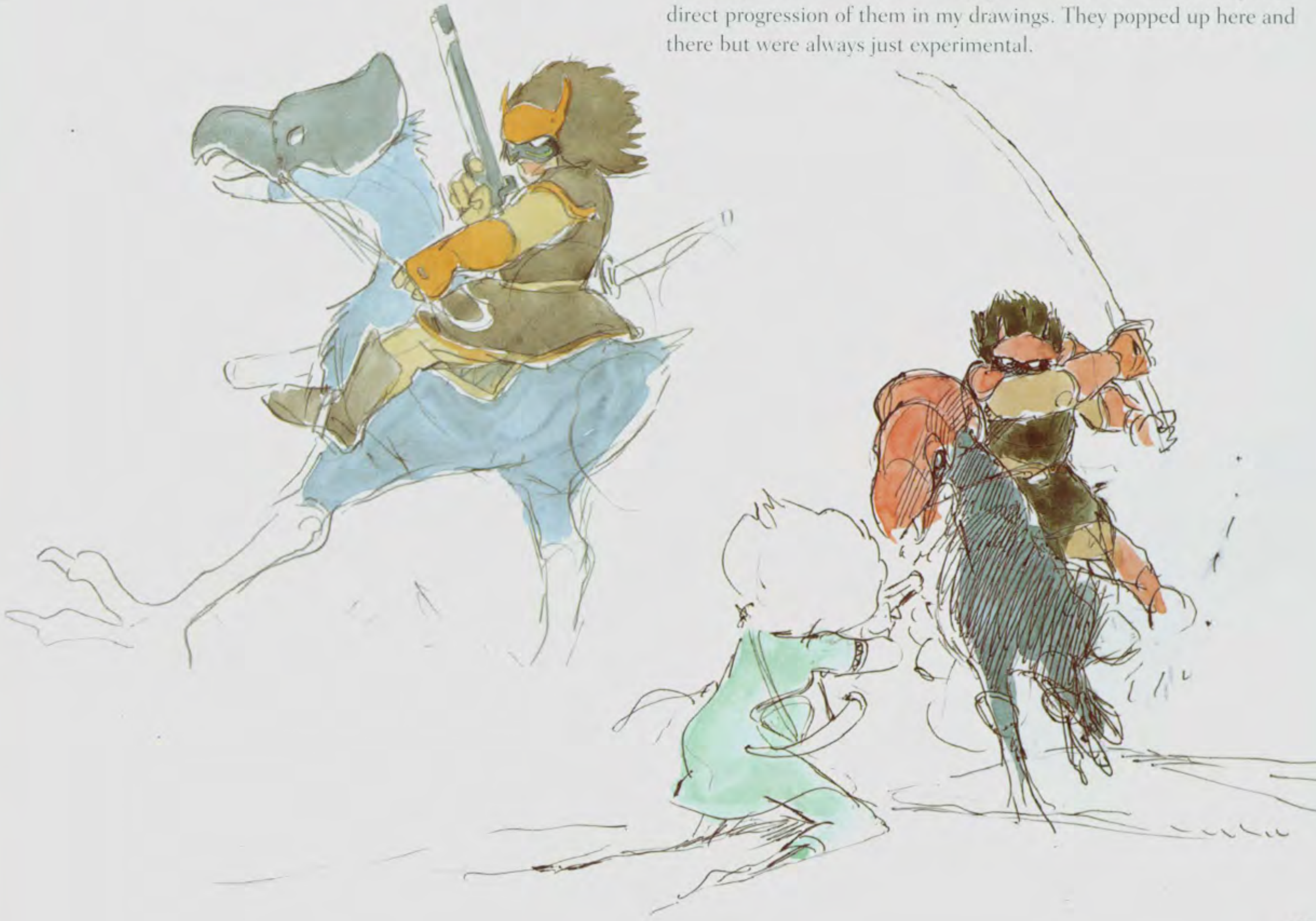


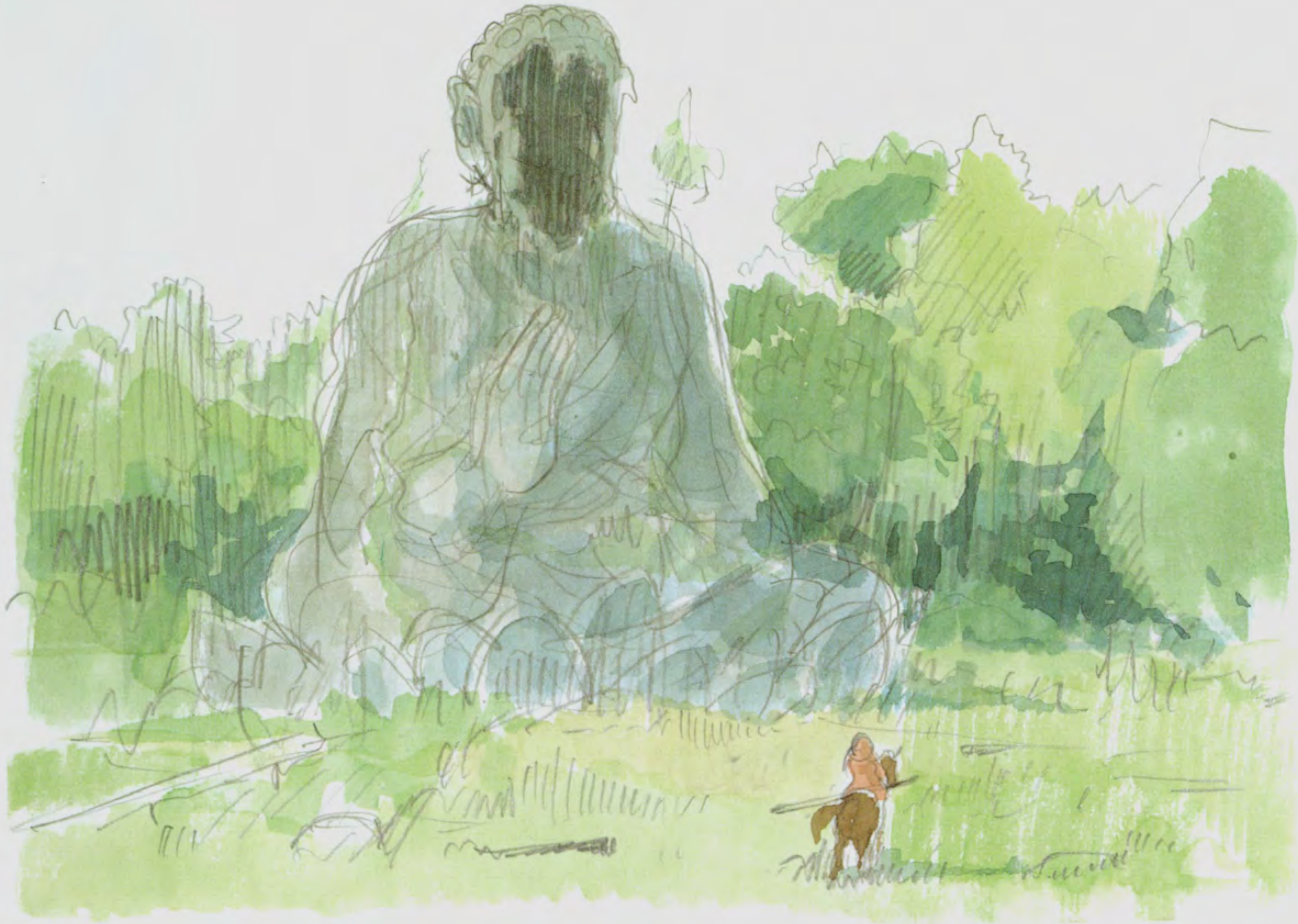


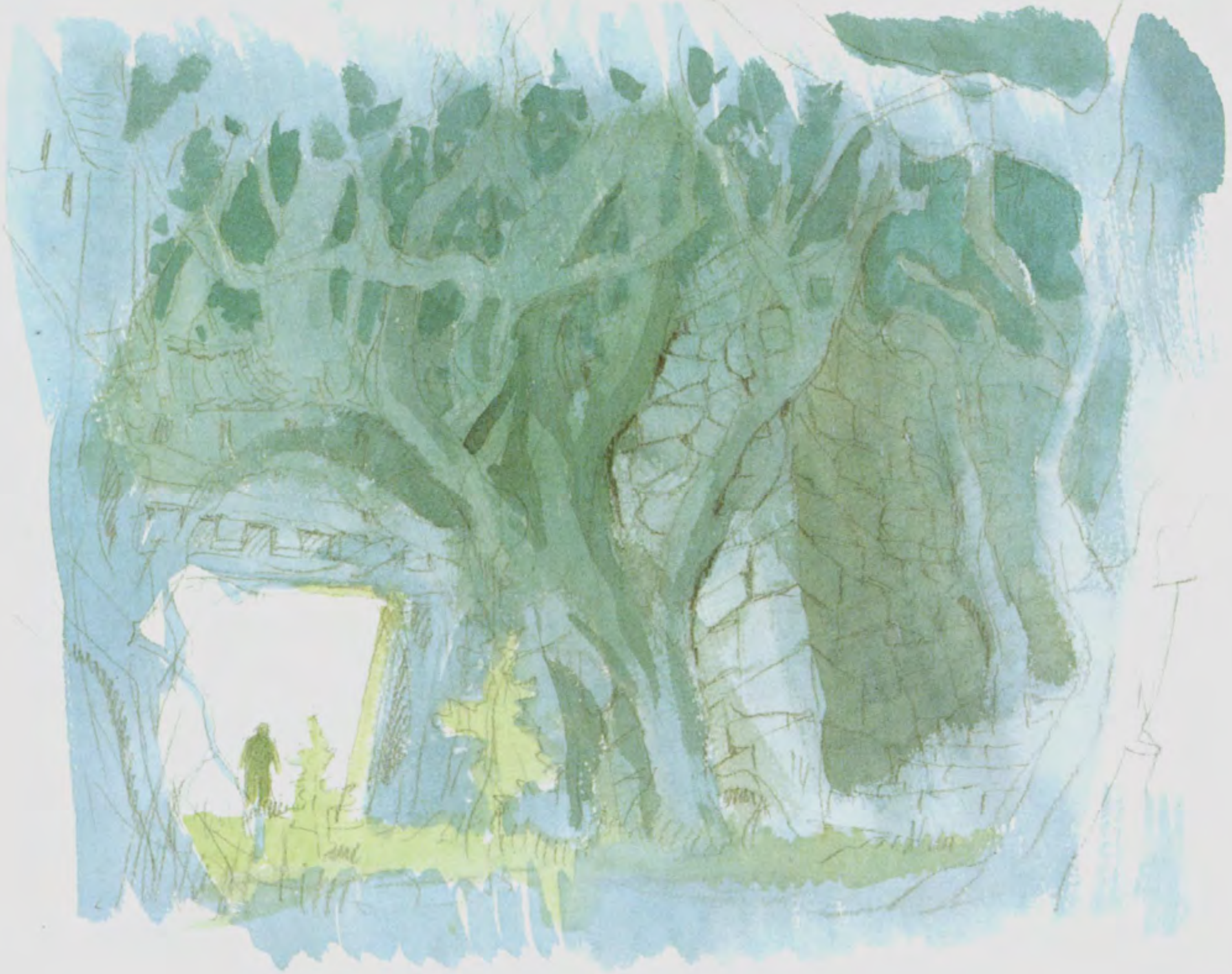


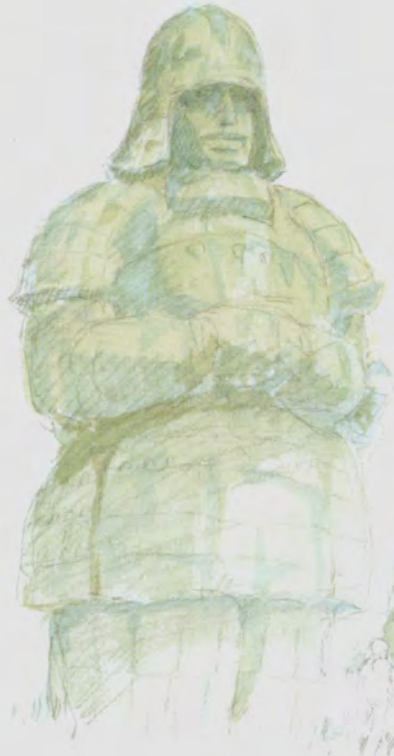


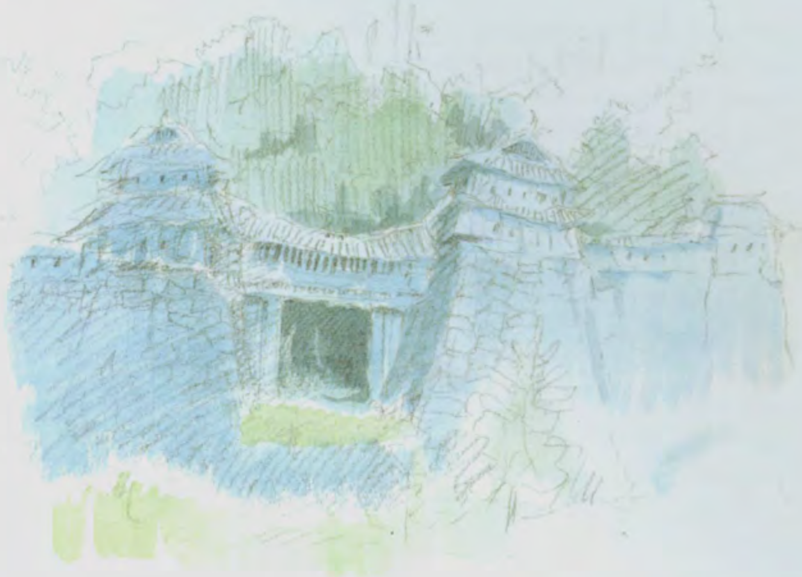
I first started drawing creatures like the horseclaws with the Dodo in mind, wondering what the effect of using these within a period drama would be. I admit I was also working on the theory that, with only two legs, they'd be easier to draw than horses. The horseclaw ended up in *Nausicaä of the Valley of the Wind*, but I don't really see a direct progression of them in my drawings. They popped up here and there but were always just experimental.

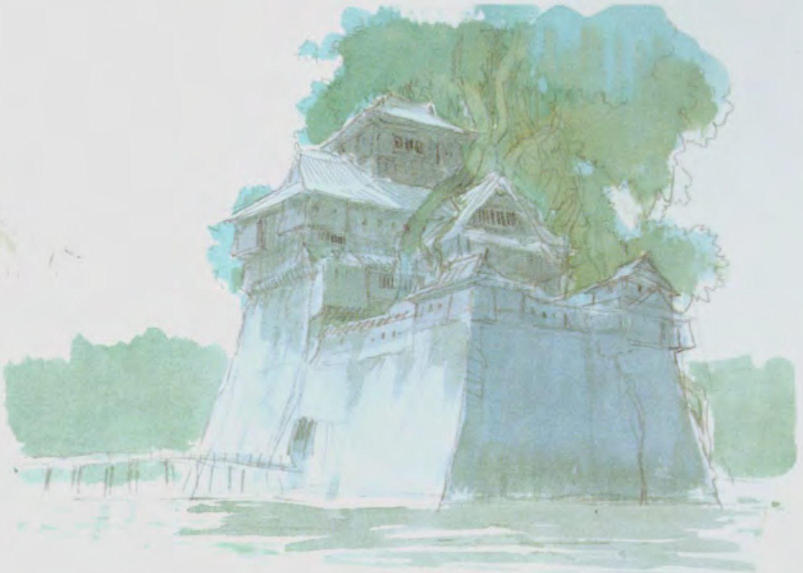


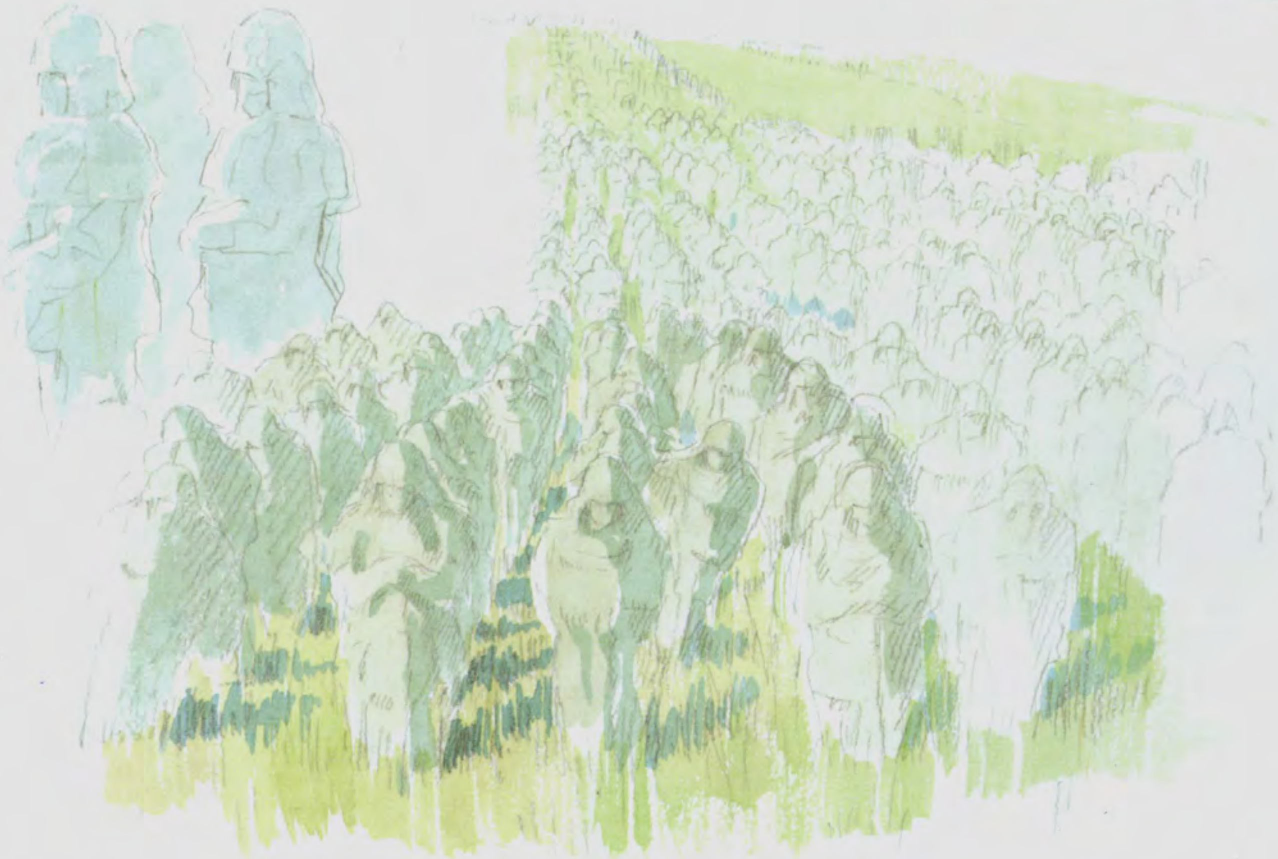






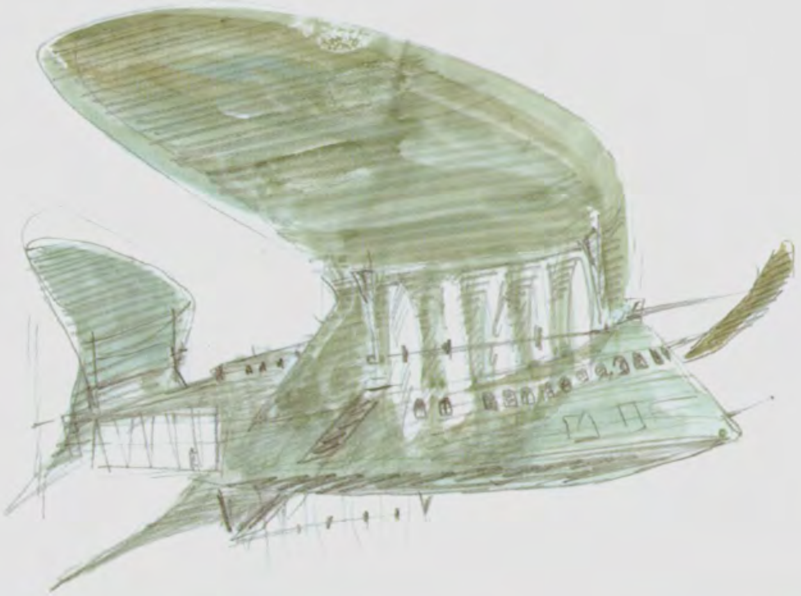


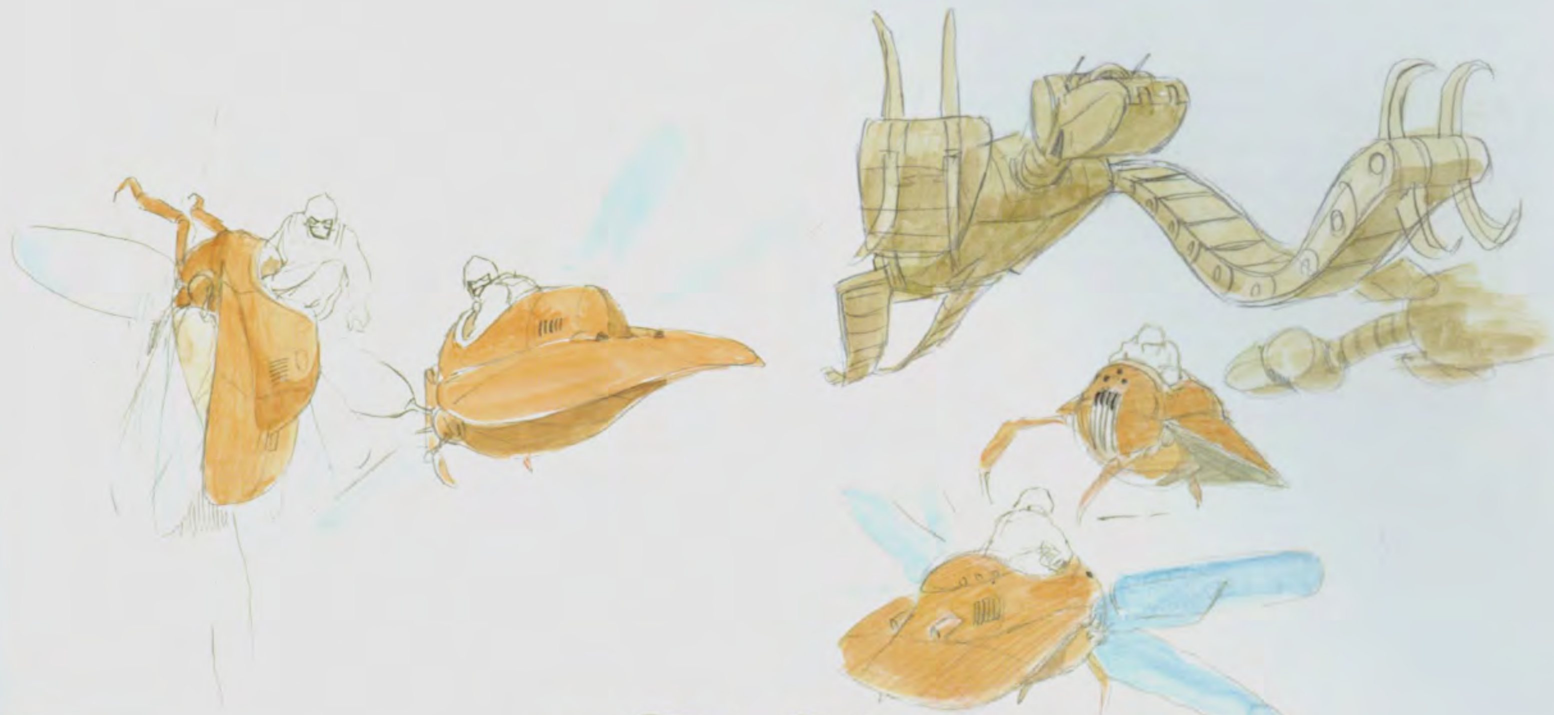


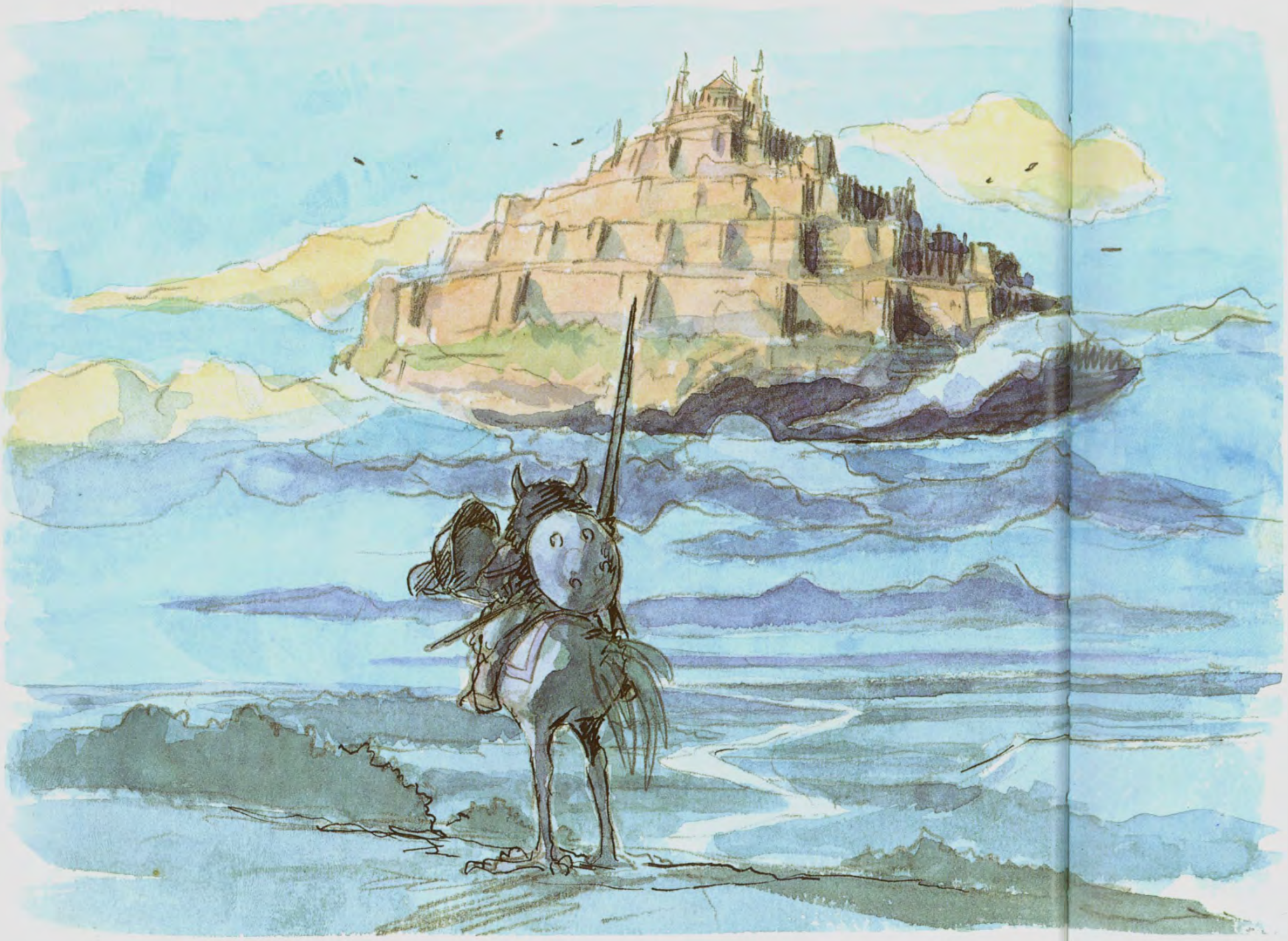


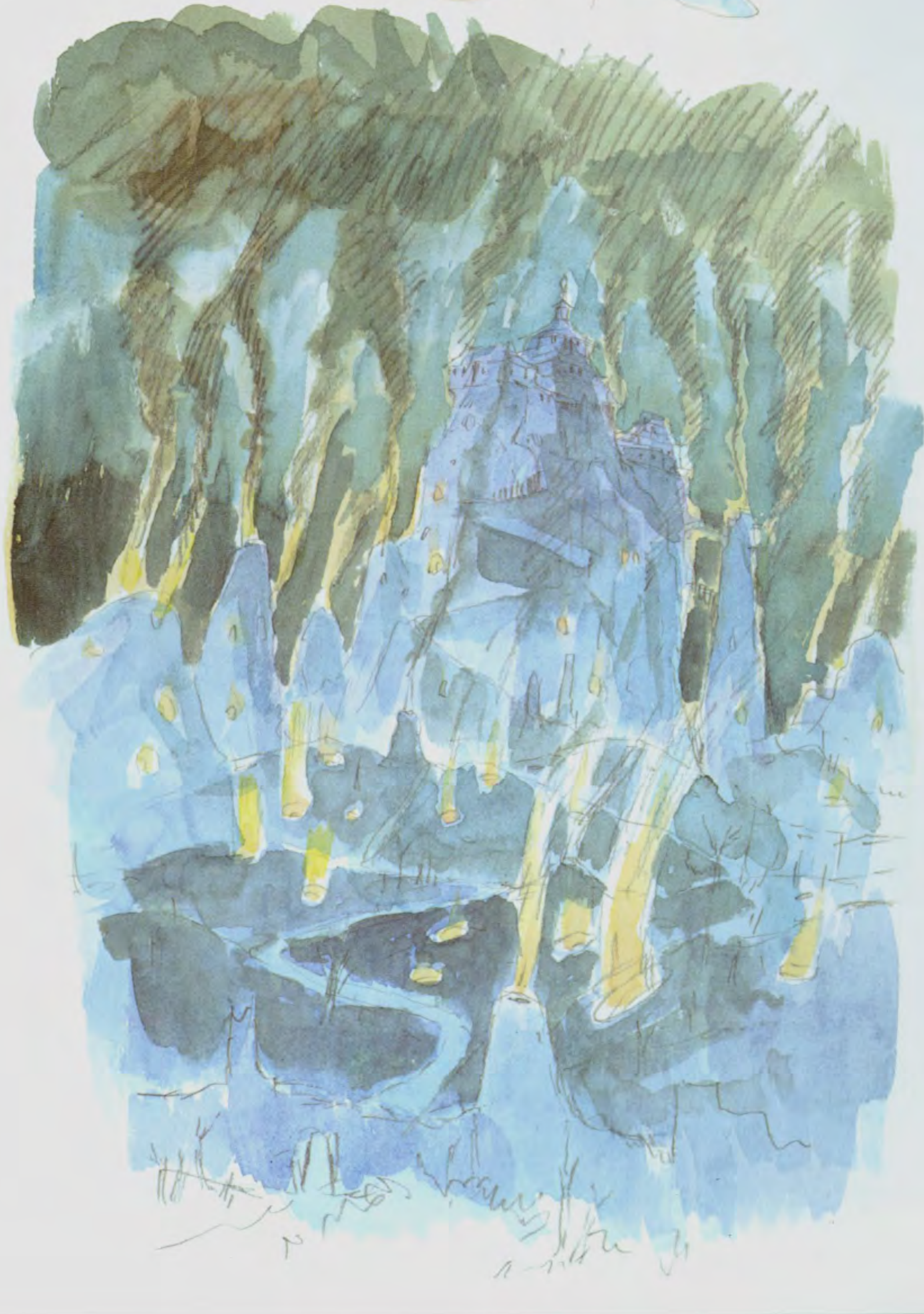
The image below of the floating castle could well be the origins of *Castle in the Sky*. When I was interested in doing a period drama, I always had this idea at the back of my mind of using a Japanese castle as one big object. I'd had the image in my mind of the castle floating in the air for a long time, but once I actually drew it it didn't seem very impressive, so I dropped the idea. I mean, even Hideyoshi's Azuchi Castle is amazing if you look at the replicas of it, but from a different perspective it just looks like a high class *yakiniku* shop.

This picture was also influenced by current science fiction. At the time I drew it, I had no idea it would eventually become *Castle in the Sky*. After all, it was all part of the same motif as *Sengoku Majo*. I just thought a floating castle might be neat, so I went ahead and drew it, and the picture happened to stay in the pile.

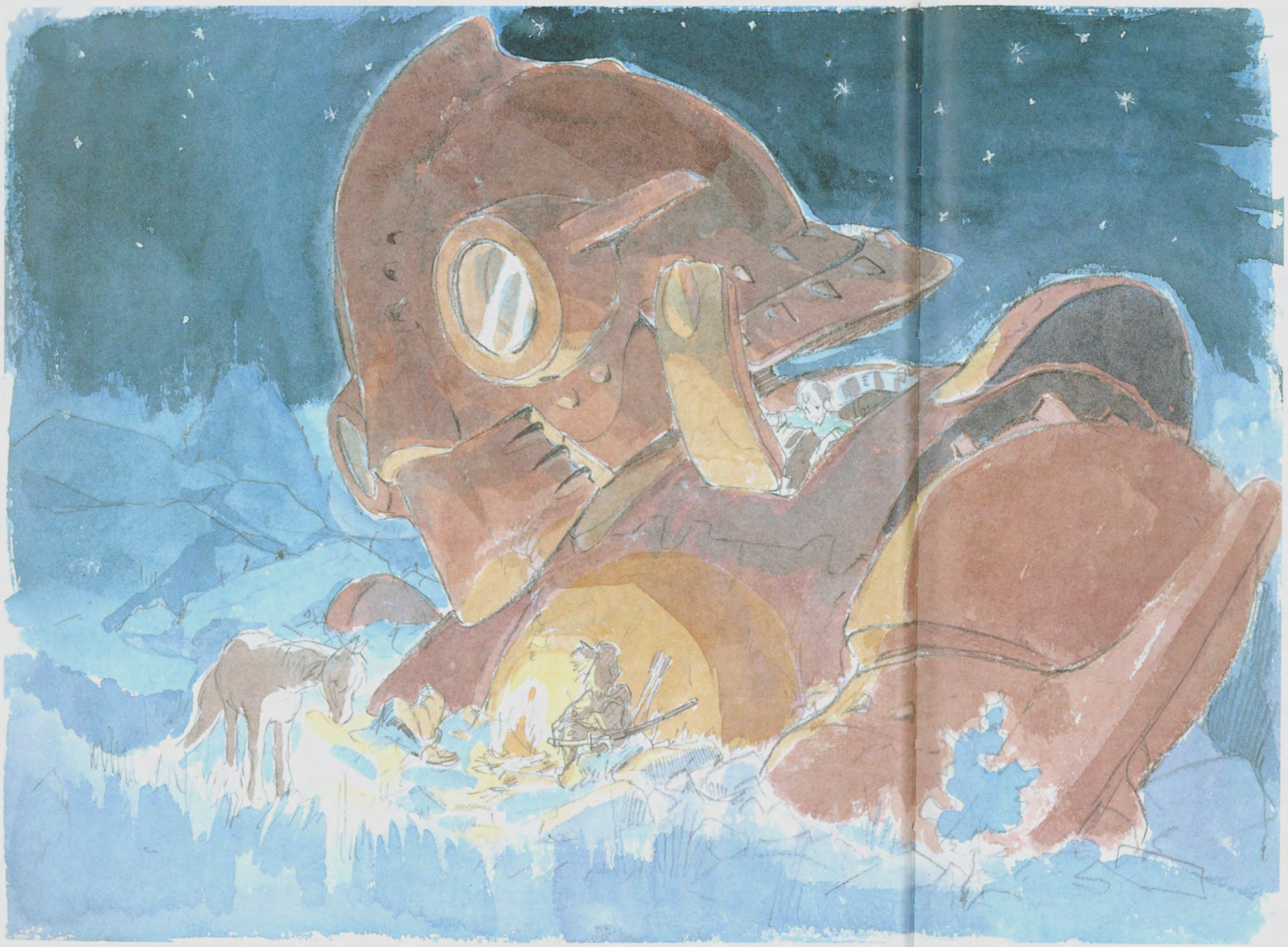


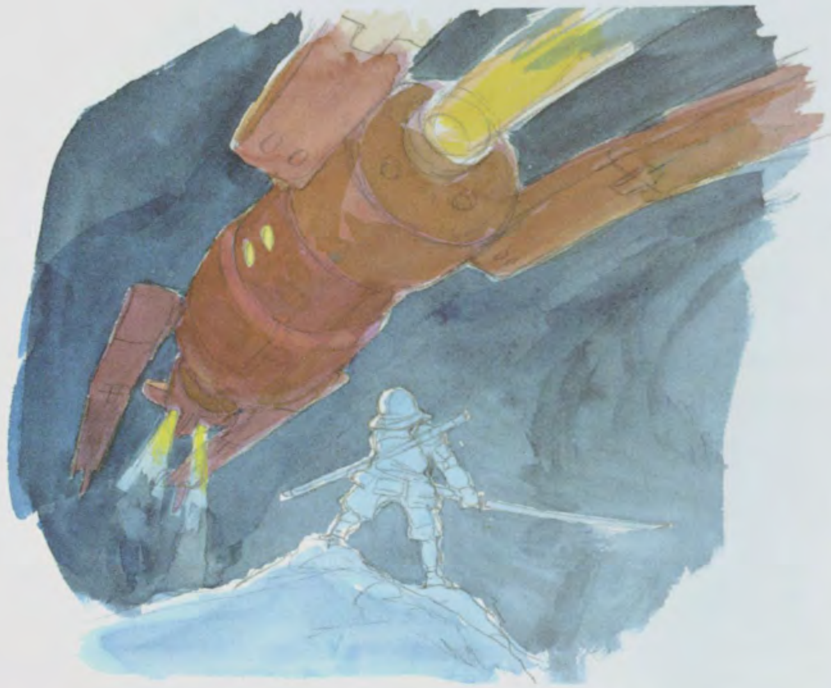


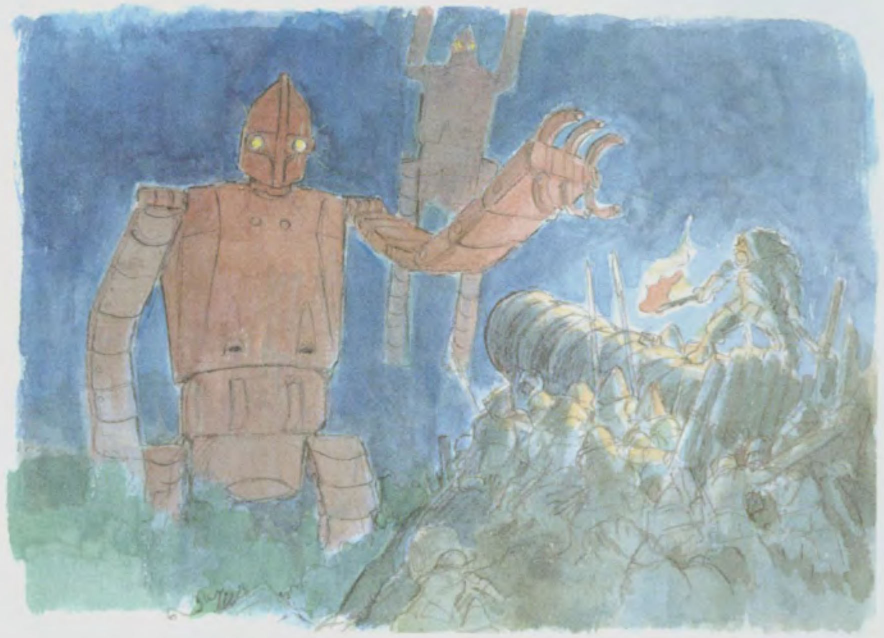


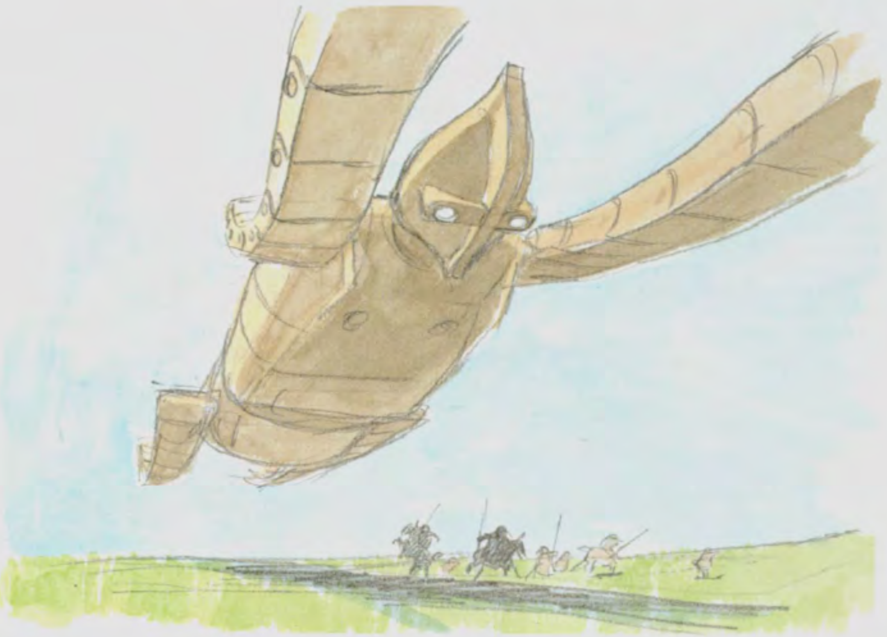


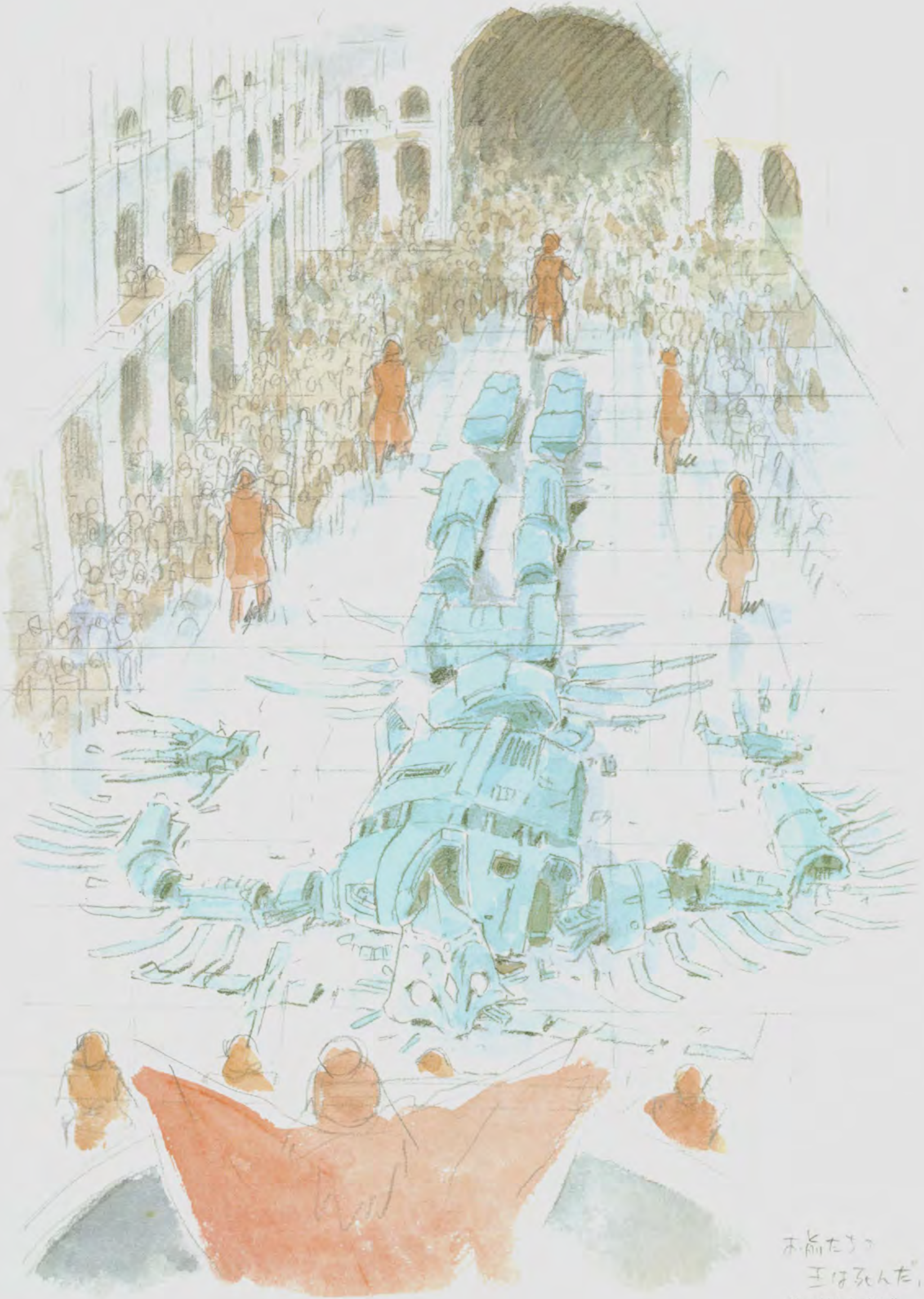
This motif of the giant robot eventually became the God Warrior that appeared in *Nausicaä of the Valley of the Wind*. While I was experimenting with sci-fi elements in the period setting, I decided that if there could be things flying through the sky then why not a broken-down giant robot in need of engine repairs?





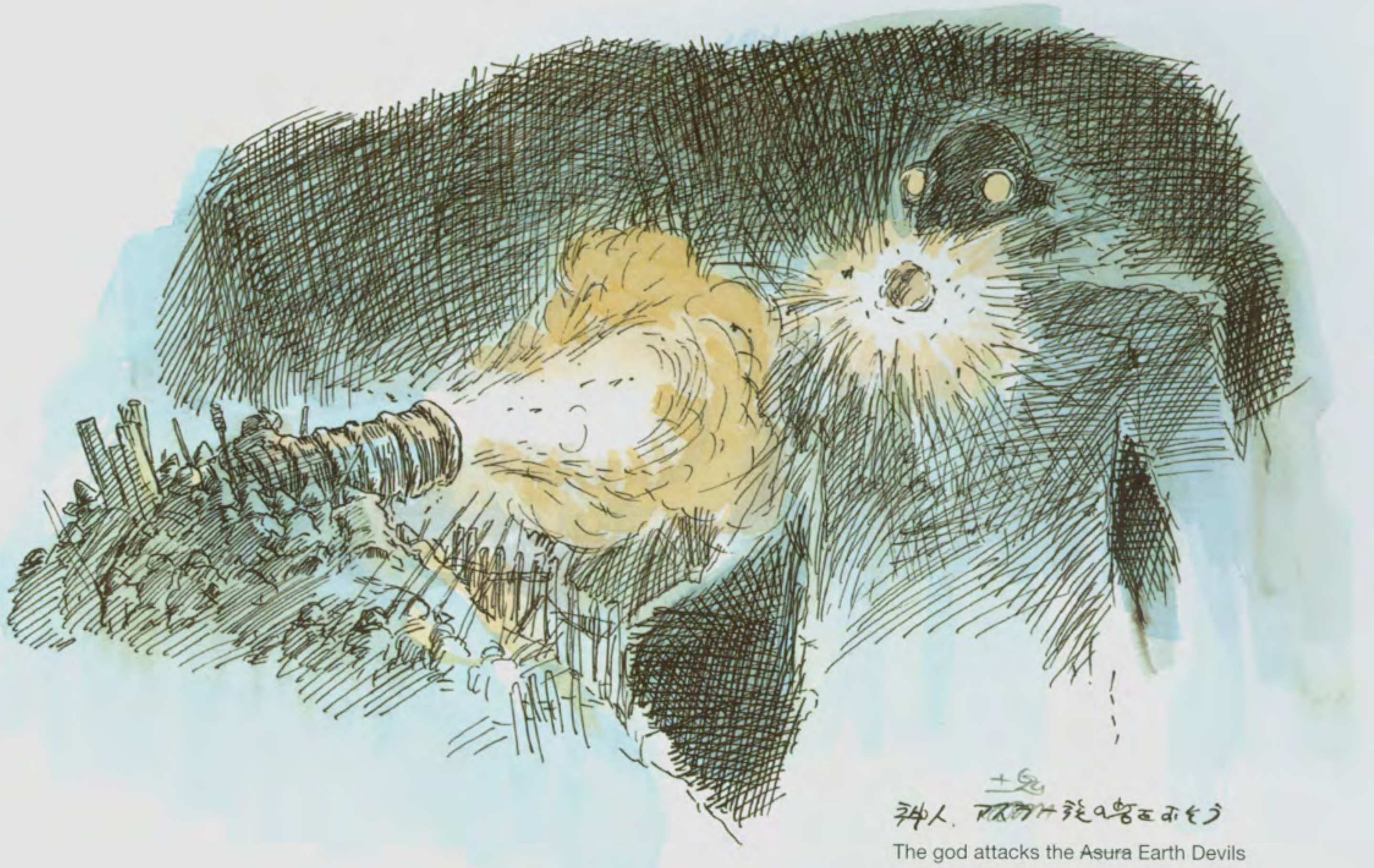






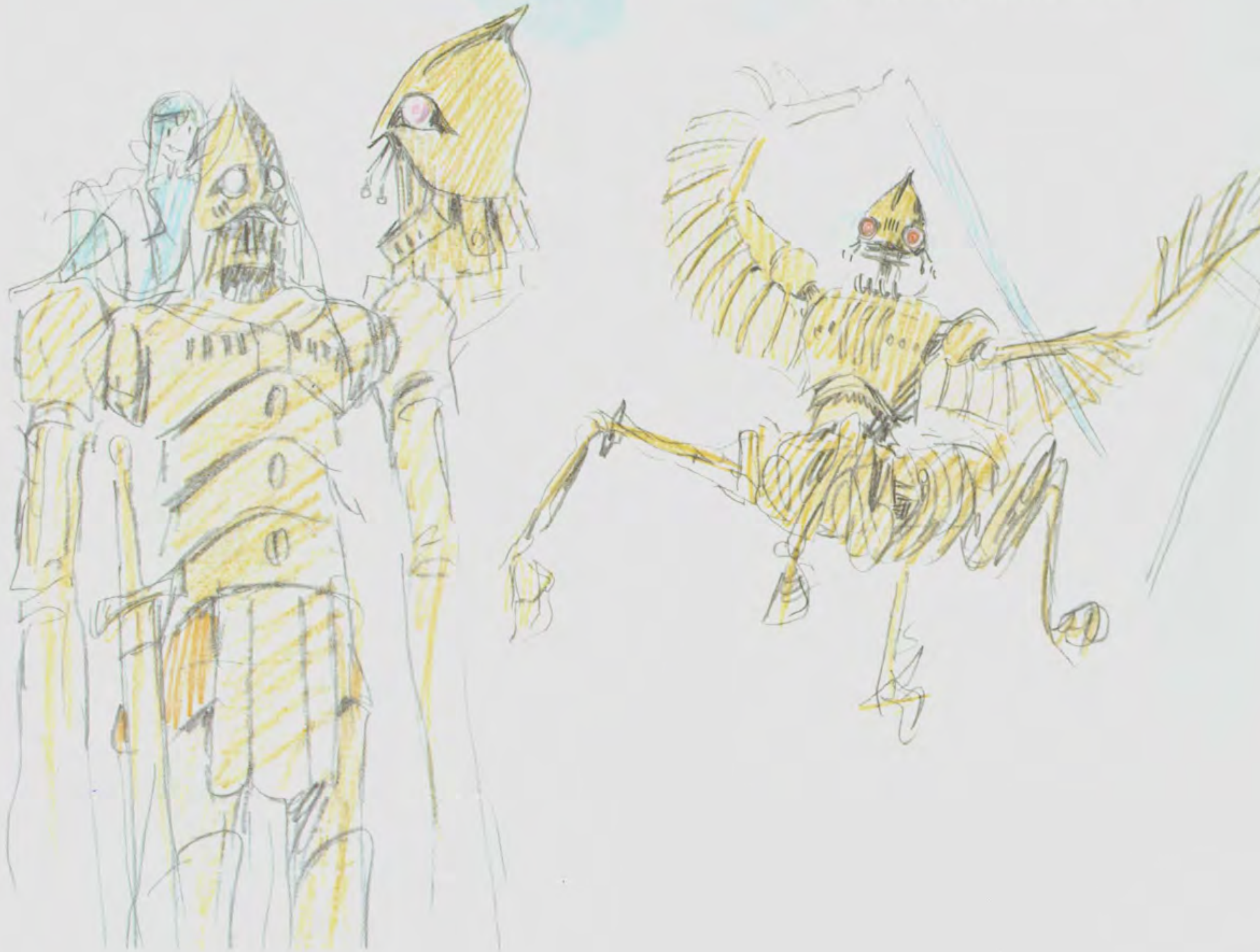
お前たちの
王は死んだ、

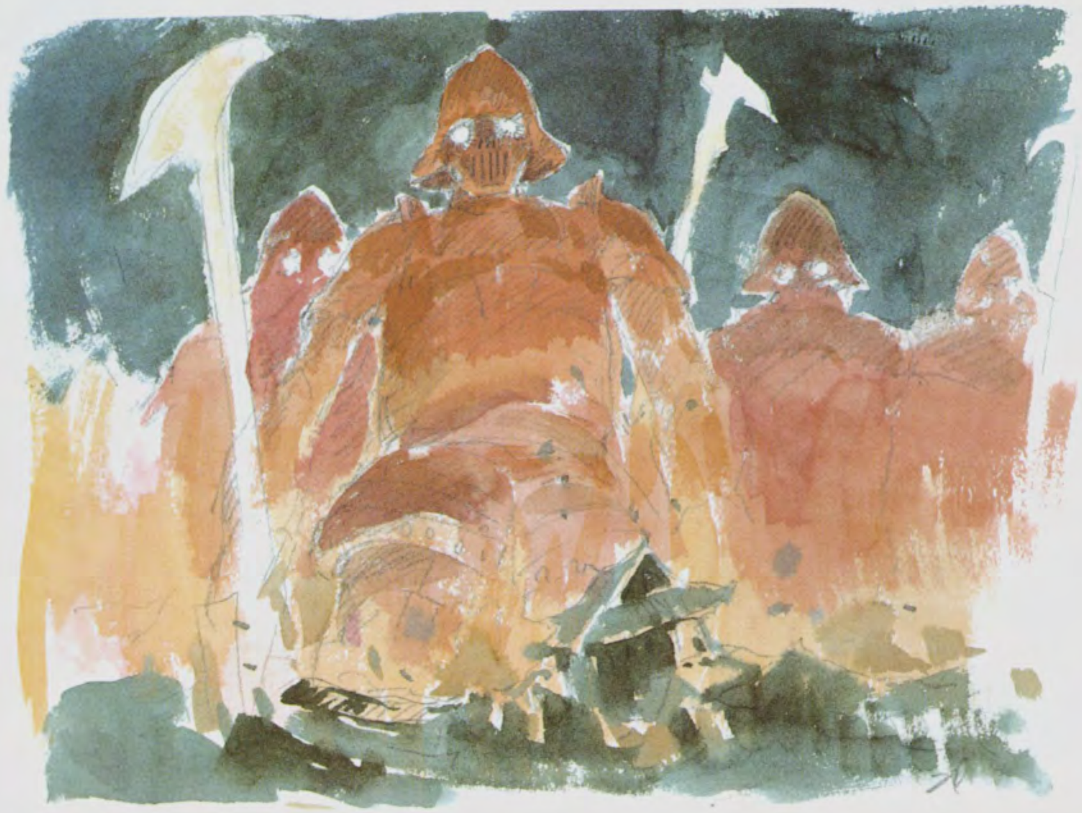
Your king is dead!

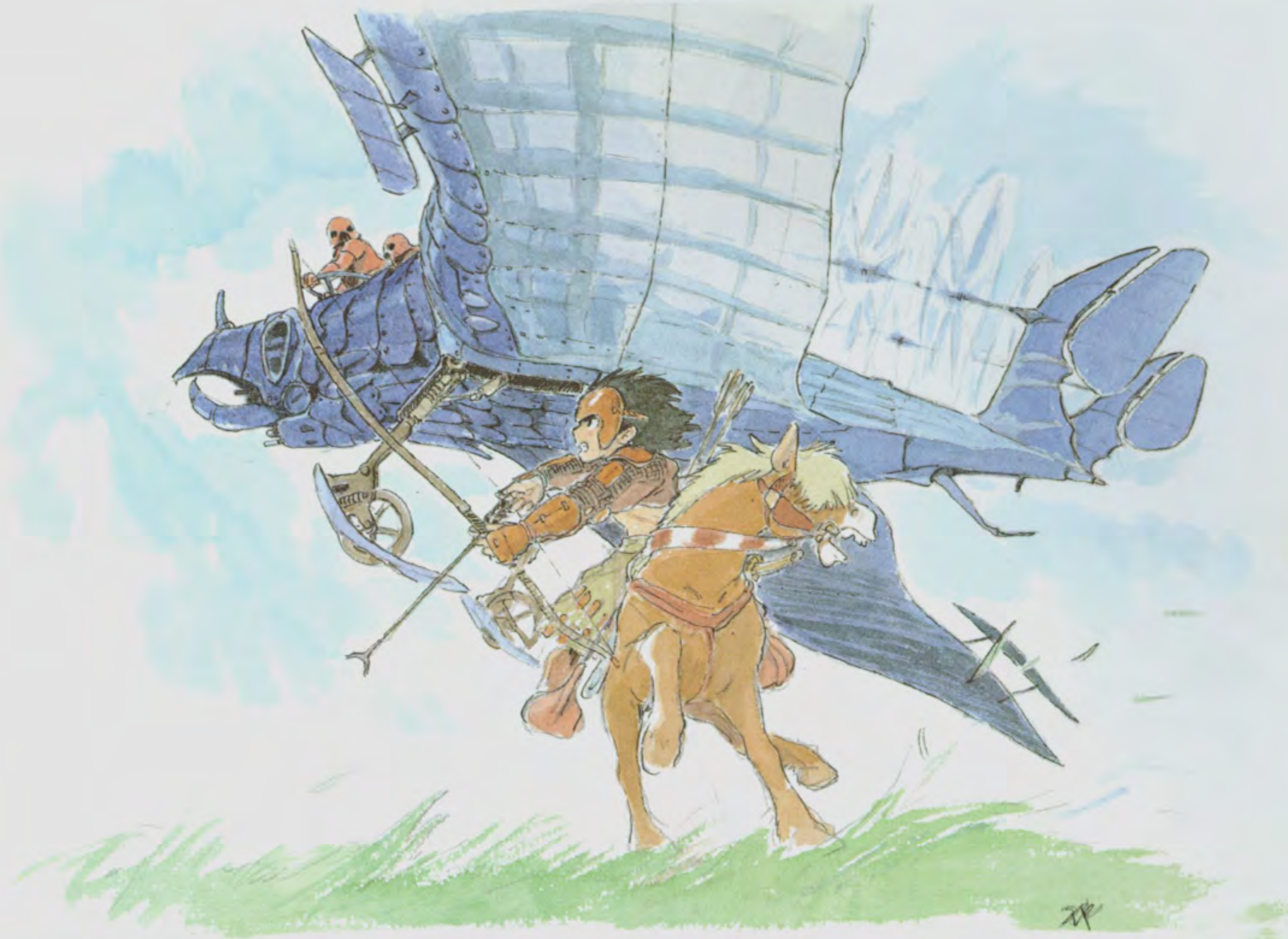


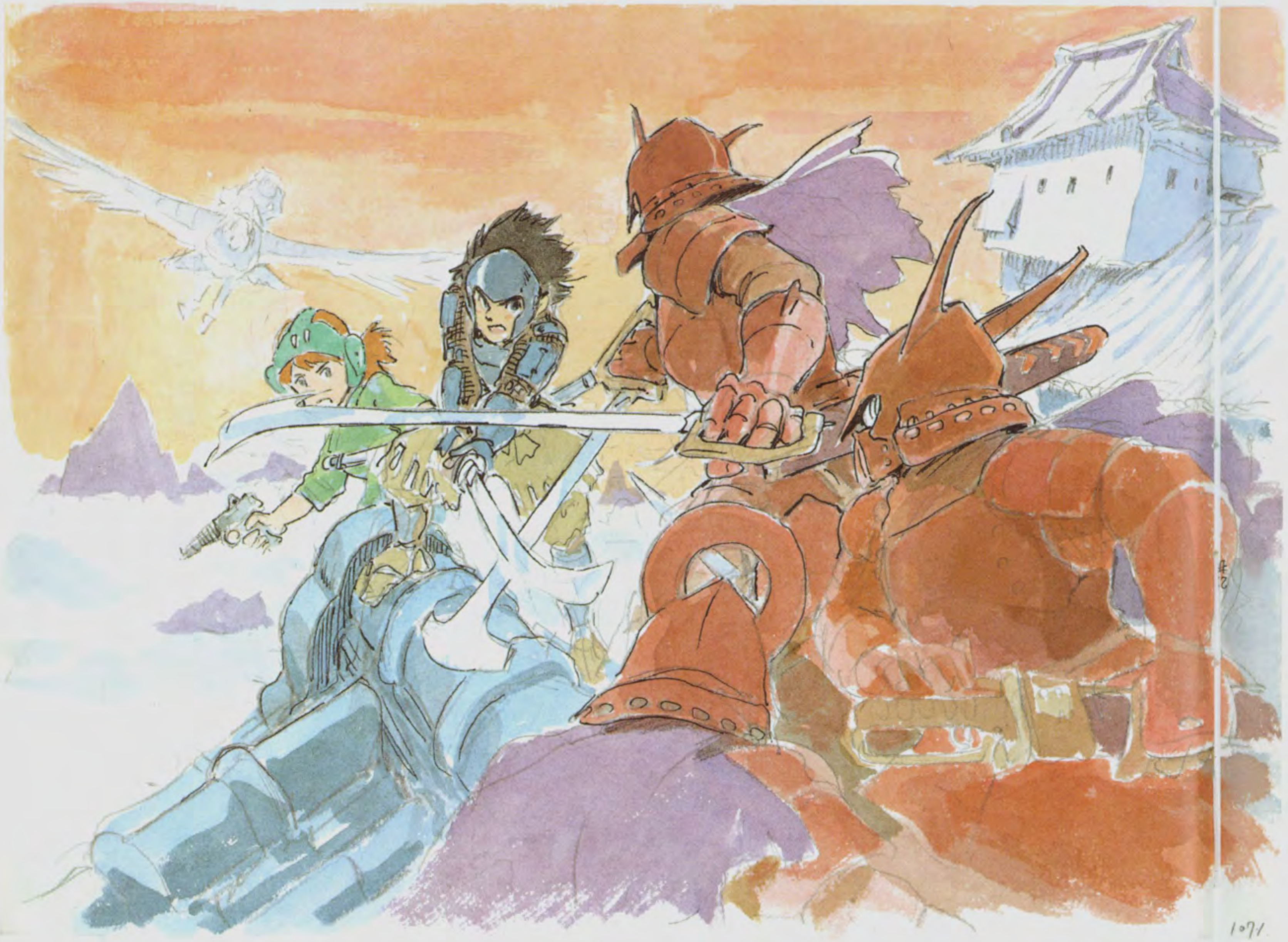
土鬼
神人、~~アスラ~~ 諸侯の軍をおそう

The god attacks the ~~Asura~~ Earth Devils









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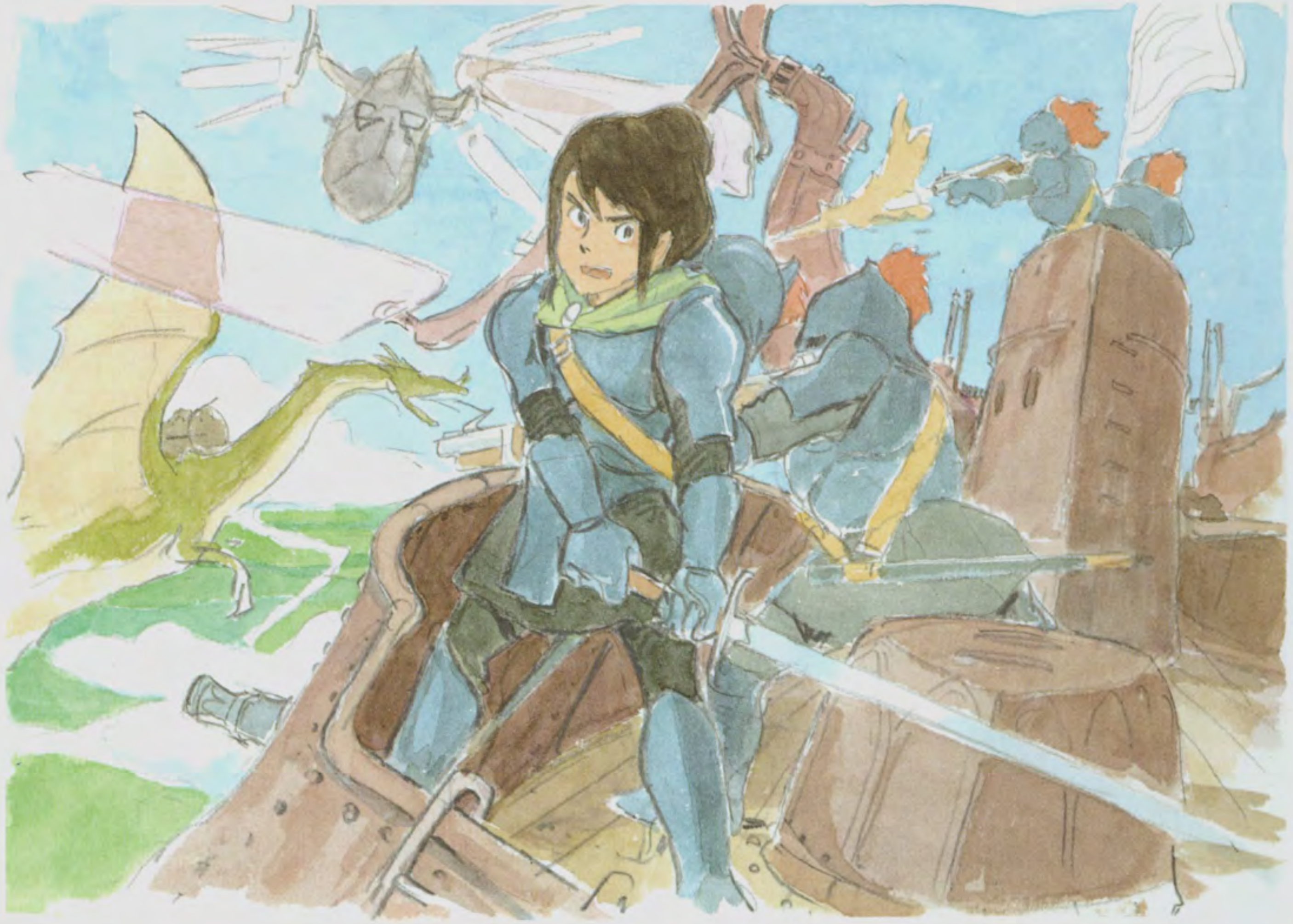
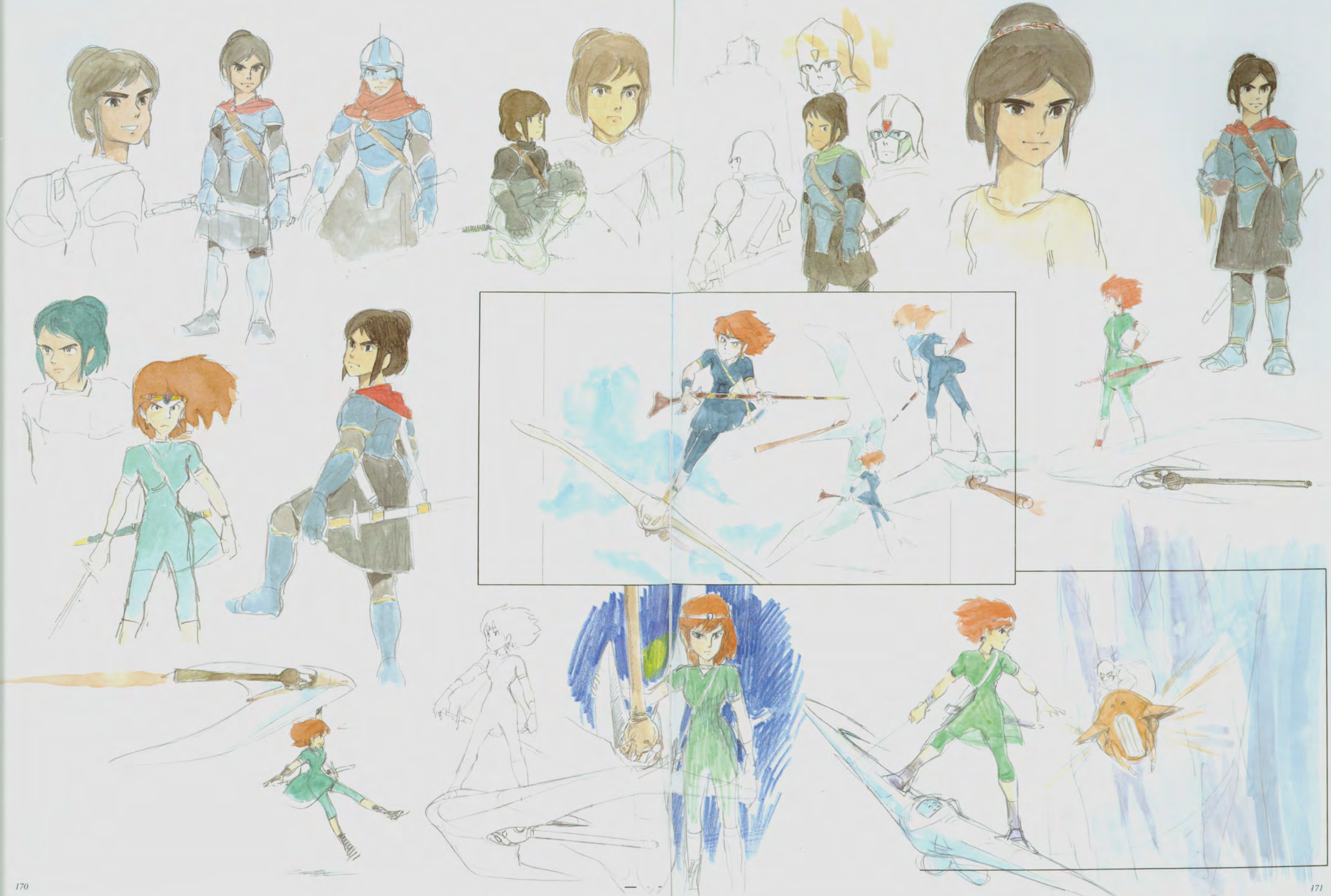
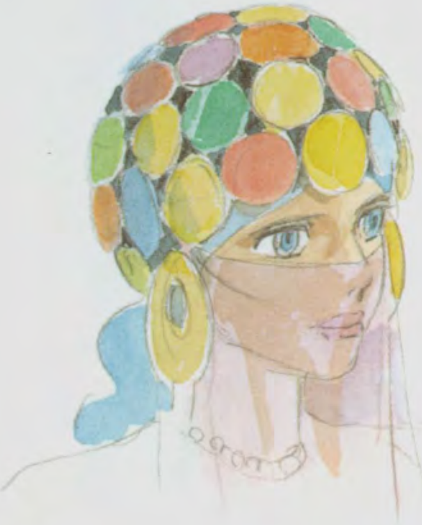
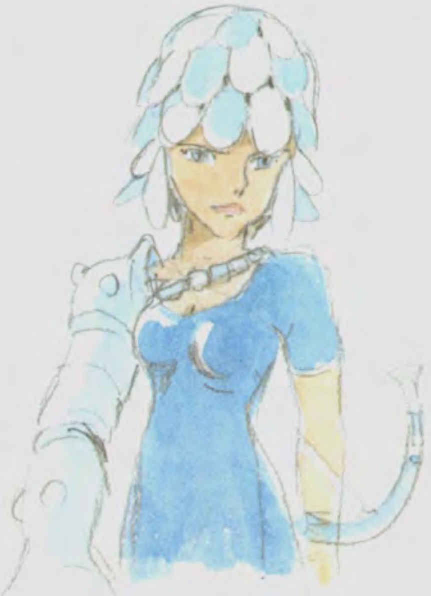
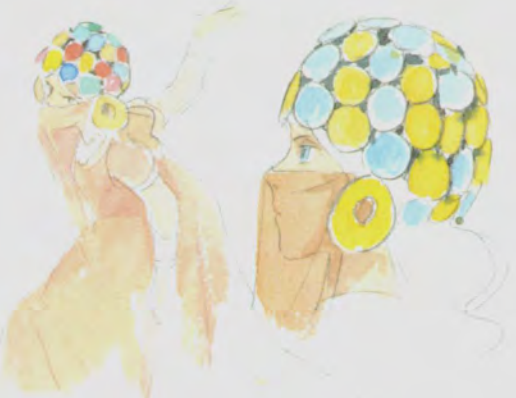


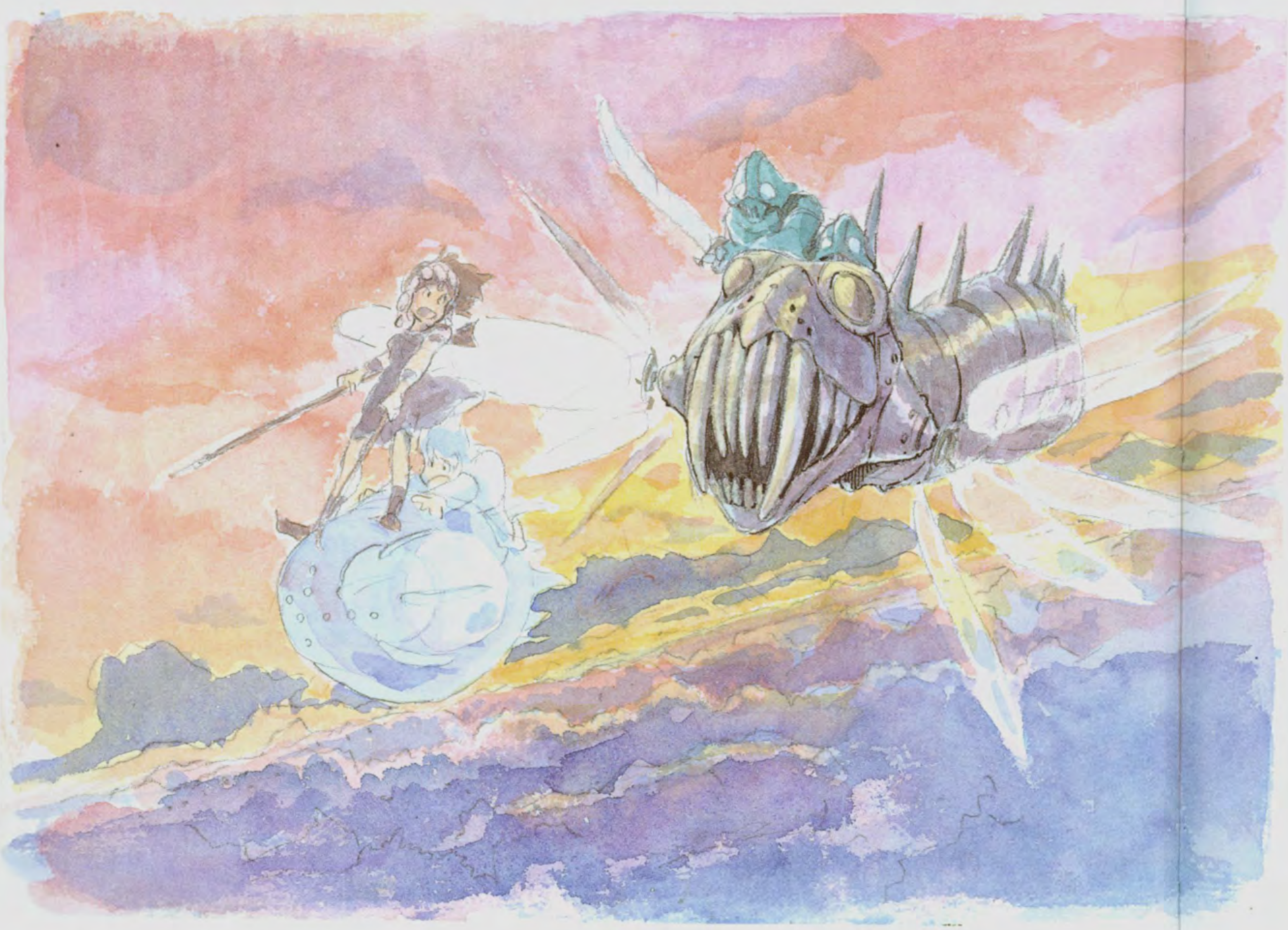


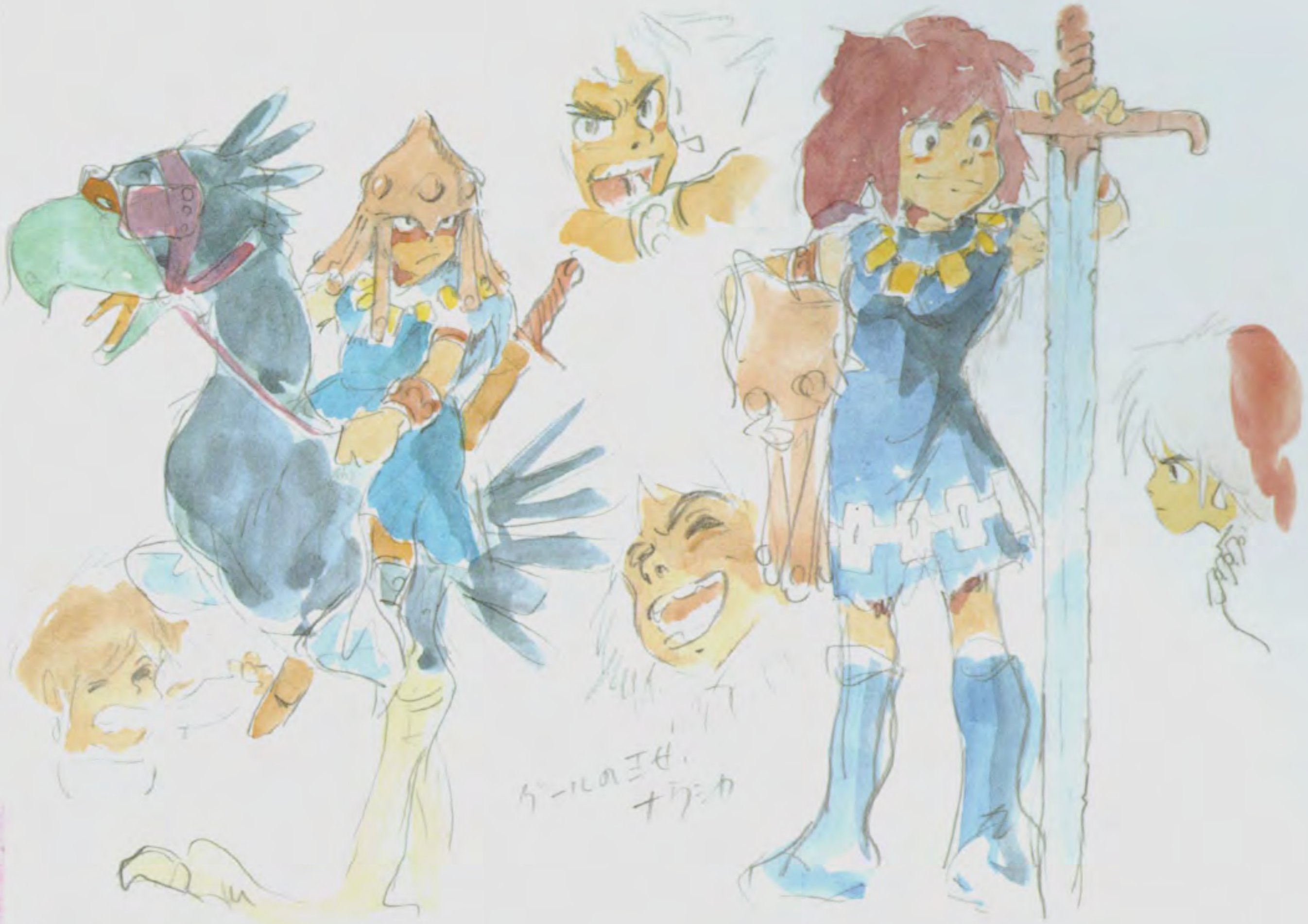
These pictures show the influence of my work on *Little Nemo*. I really liked Winsor McCay's original work, but I thought it lacked a strong center to build a movie around. While I was struggling to put a story together, I ended up trying out all the different motifs I'd been carrying around with me.



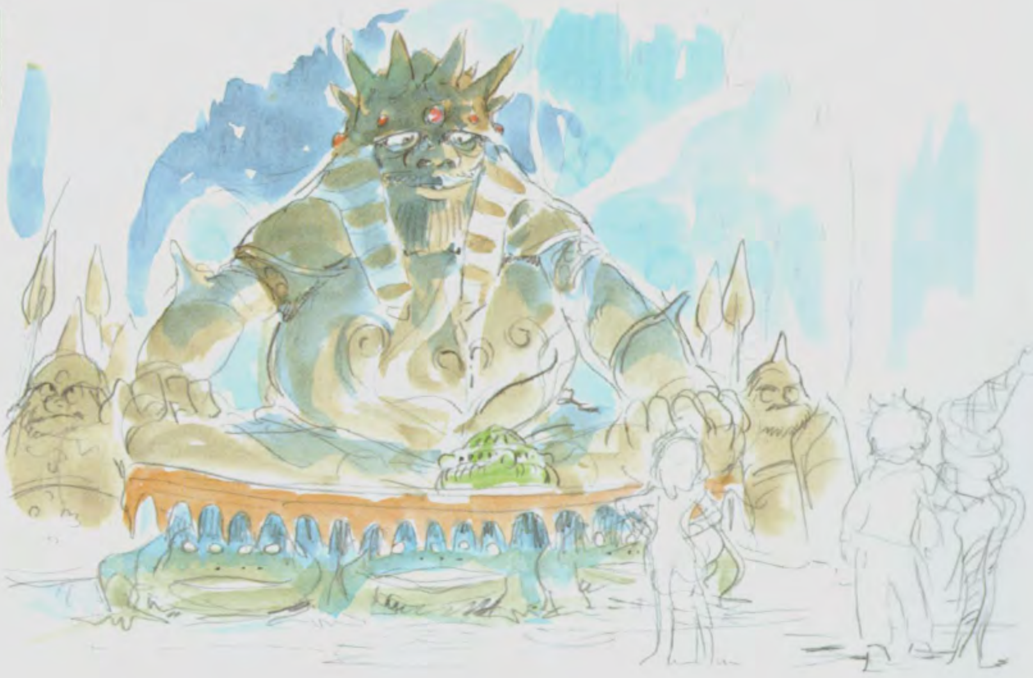


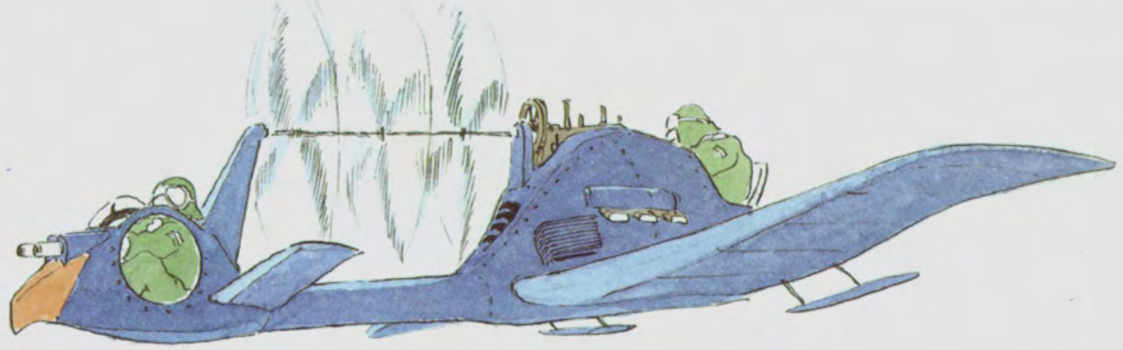




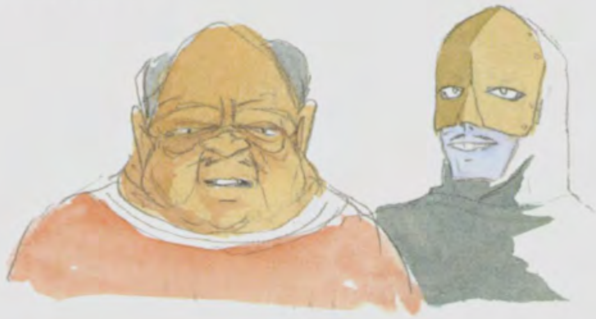

グールの王女
ナウシカ

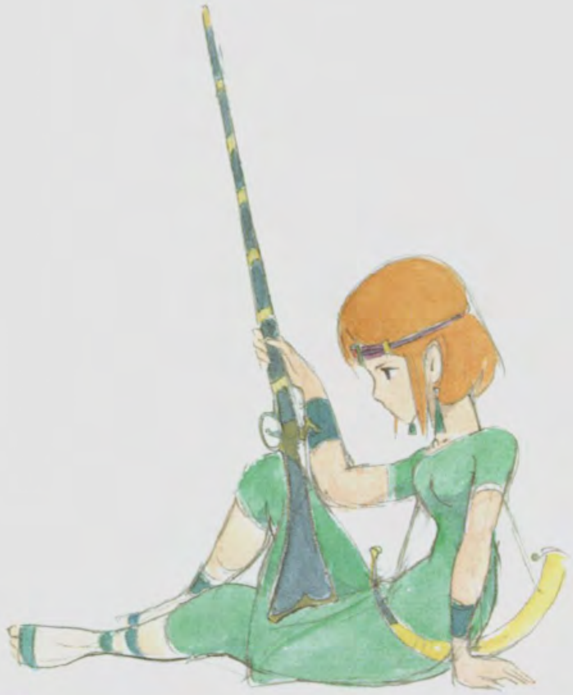
Nausicaä, Queen of the Ghouls



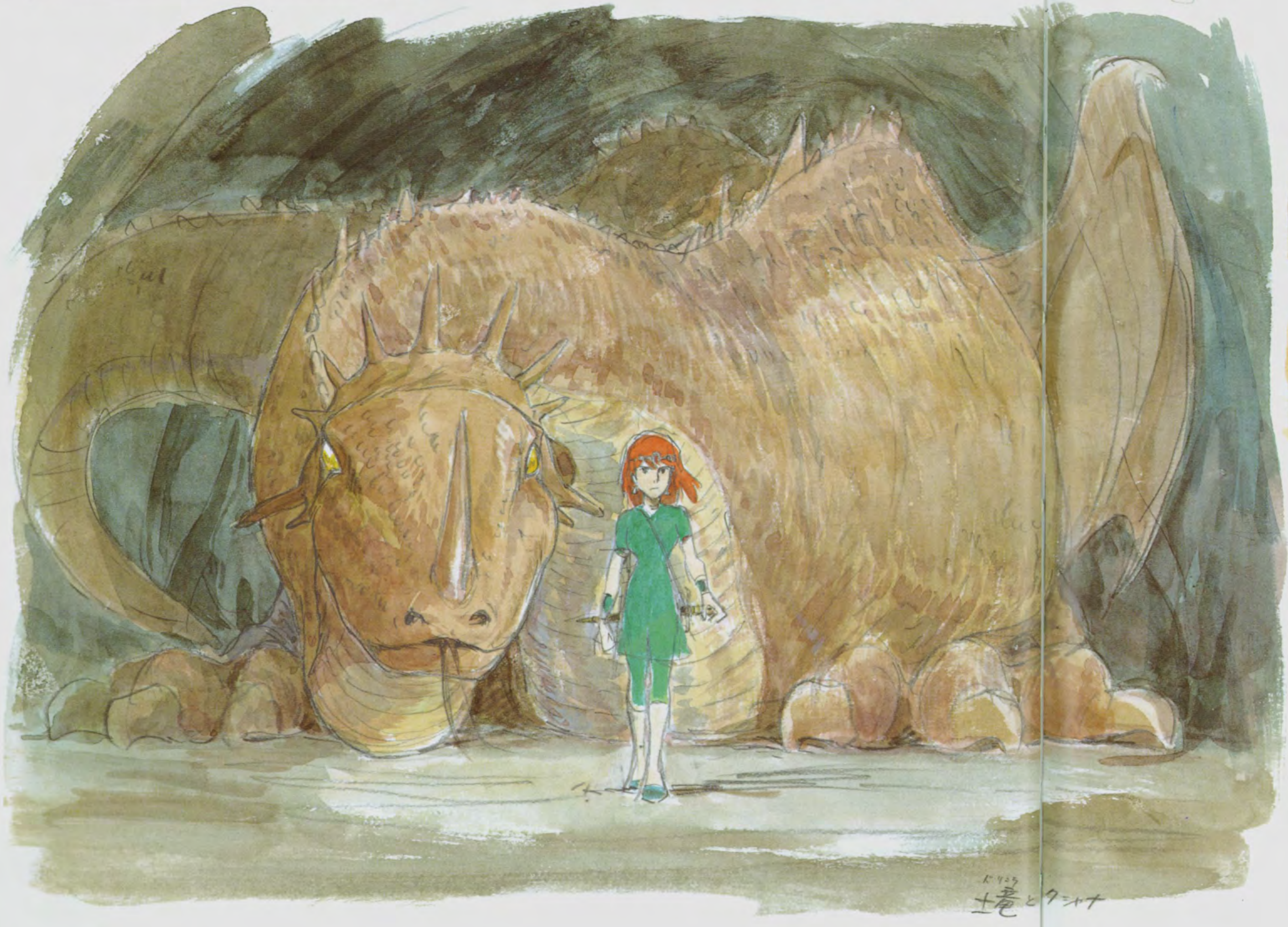


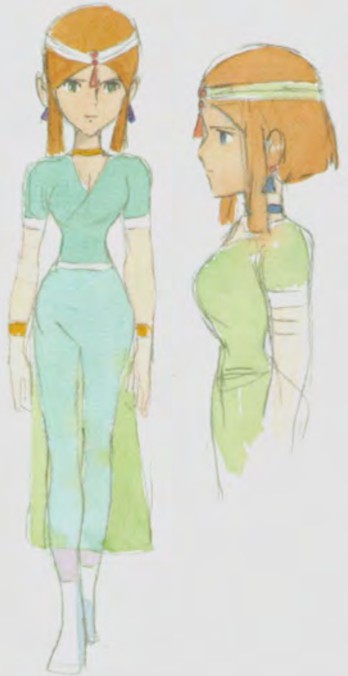
In addition to the period drama, I wanted to make something based on the motif of *Beauty and the Beast*. I had in mind a story with a huge earth dragon and a heroine named Kushana. Kushana was a destructive and hate-filled character, living in a world nothing like our own, and elements of her ended up in Nausicaä's character later on.

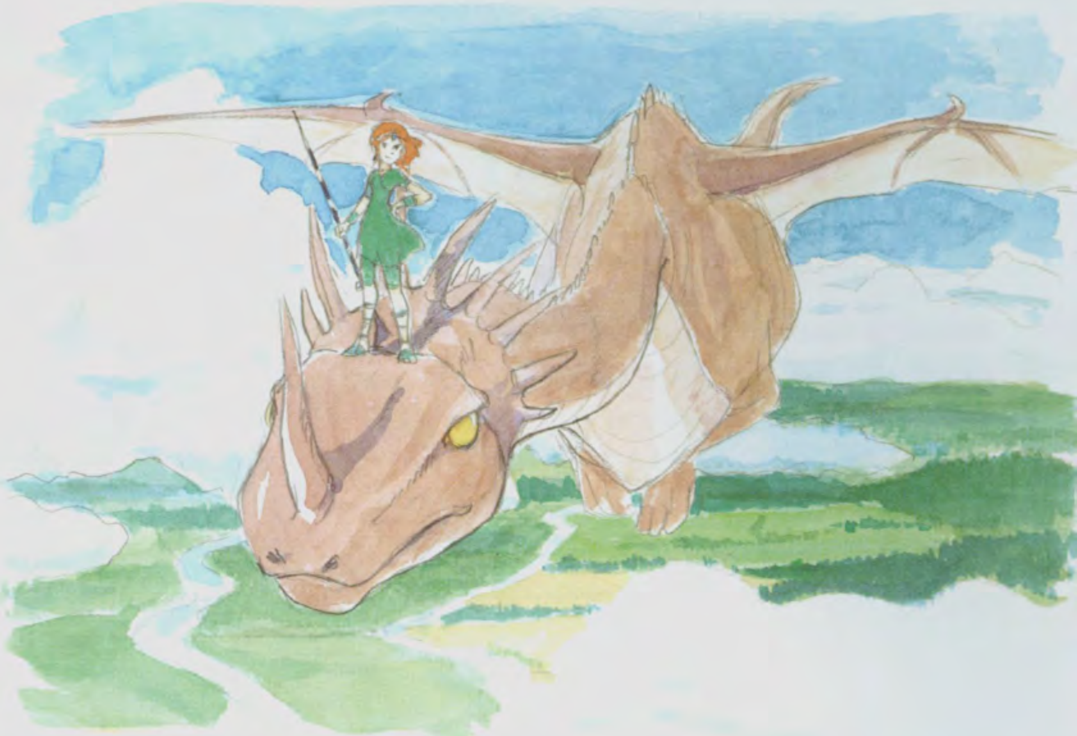


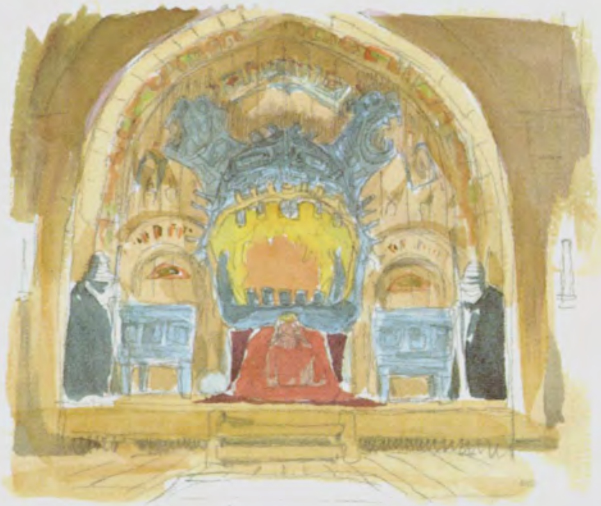


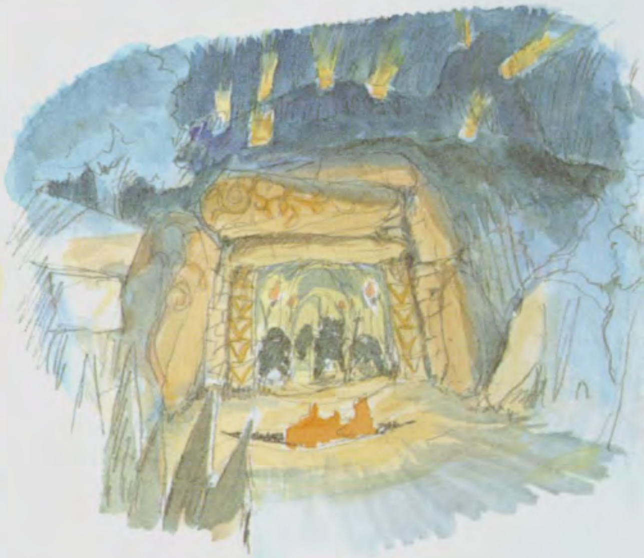
Kushana and the Earth Dragon

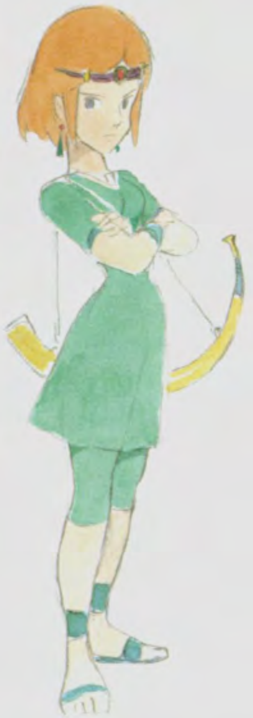

どりゅう
土竜とクシャナ

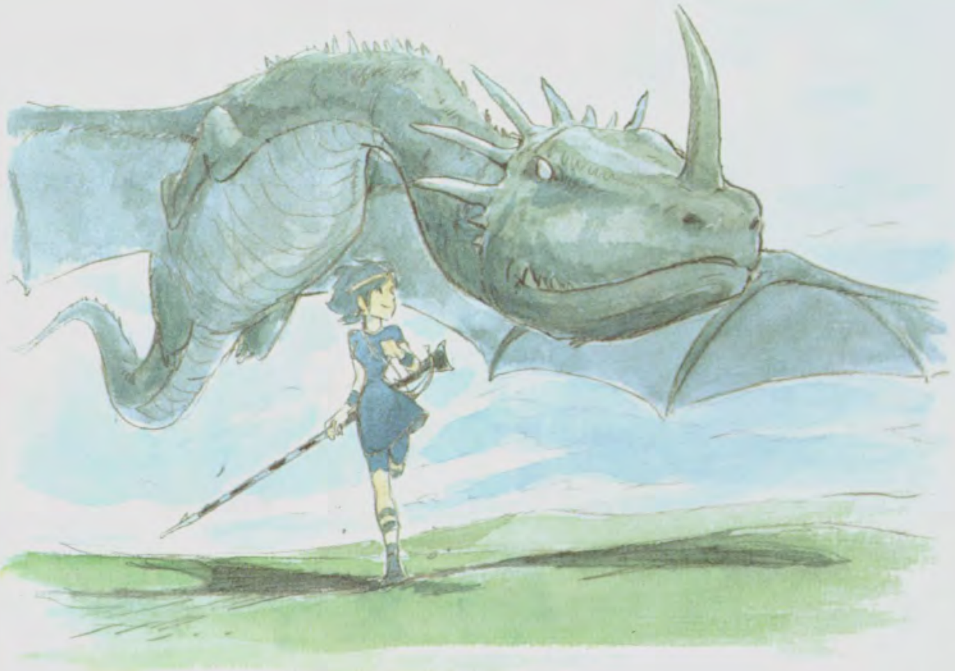








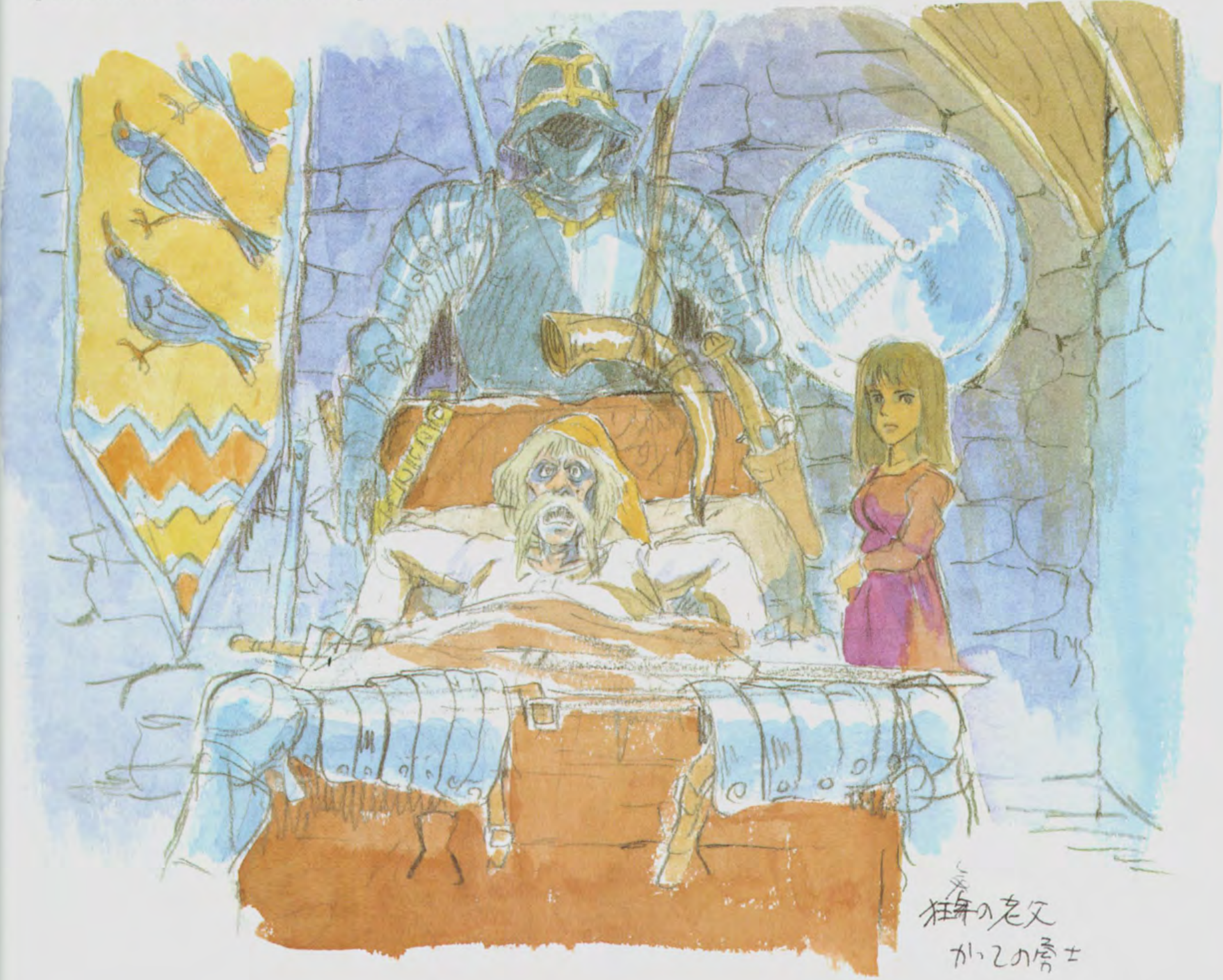


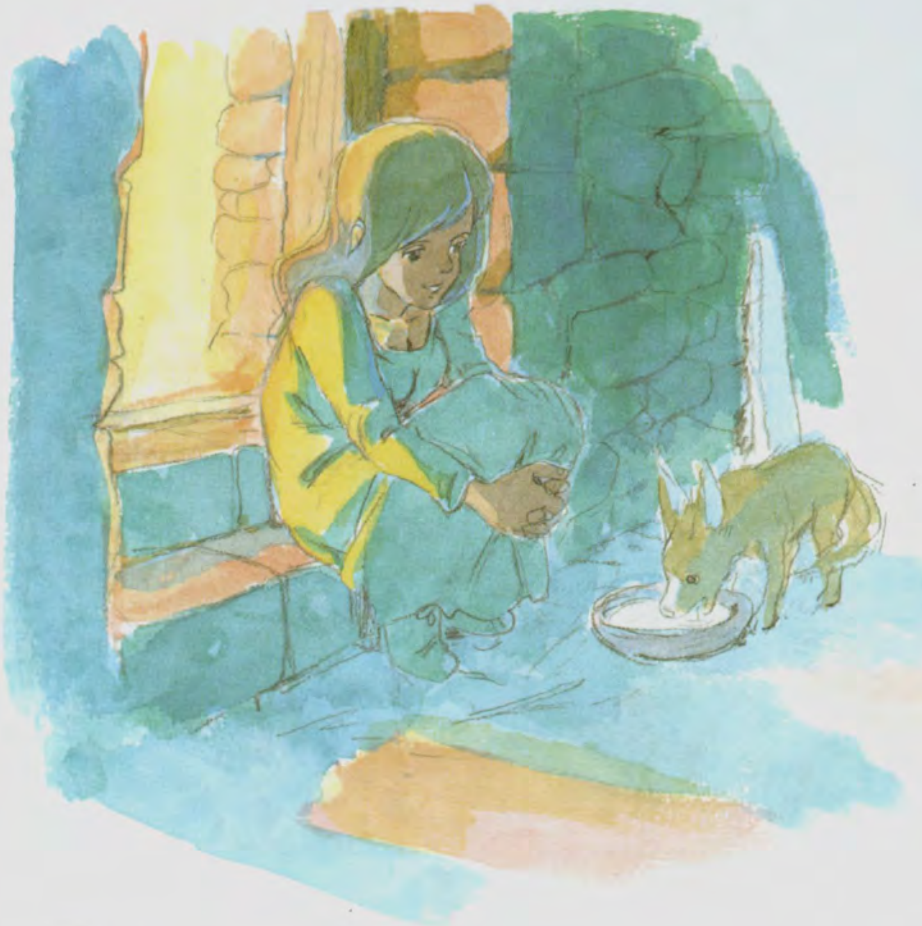


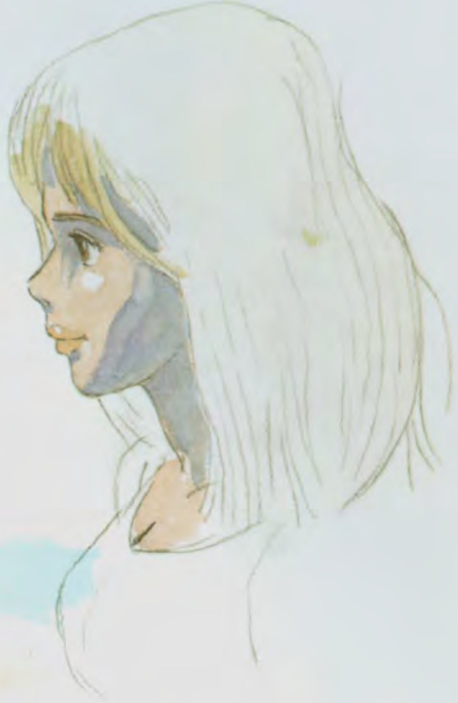
Early history of *Nausicaä of the Valley of the Wind*

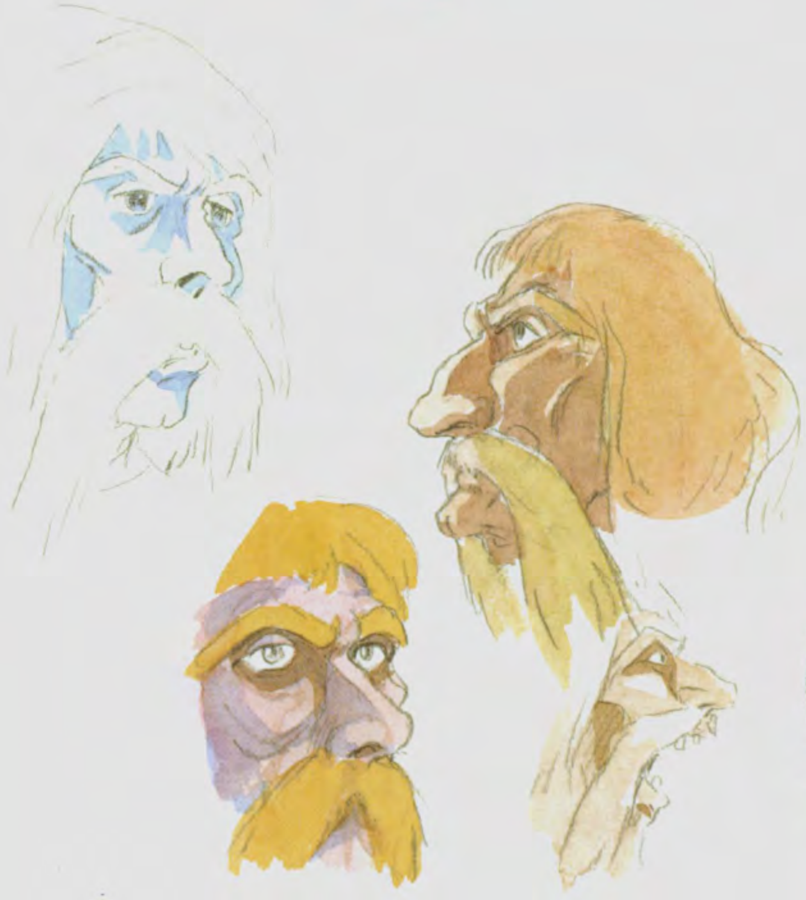
While he worked on the period drama, Miyazaki was also fascinated with the motif of *Beauty and the Beast*. This motif gradually shifted to a princess in a castle with a crazy father, connected with the concept of the Windrider, and eventually became the character Nausicaä. In the following pictures we can see the development of the princess responsible for her country's destiny.

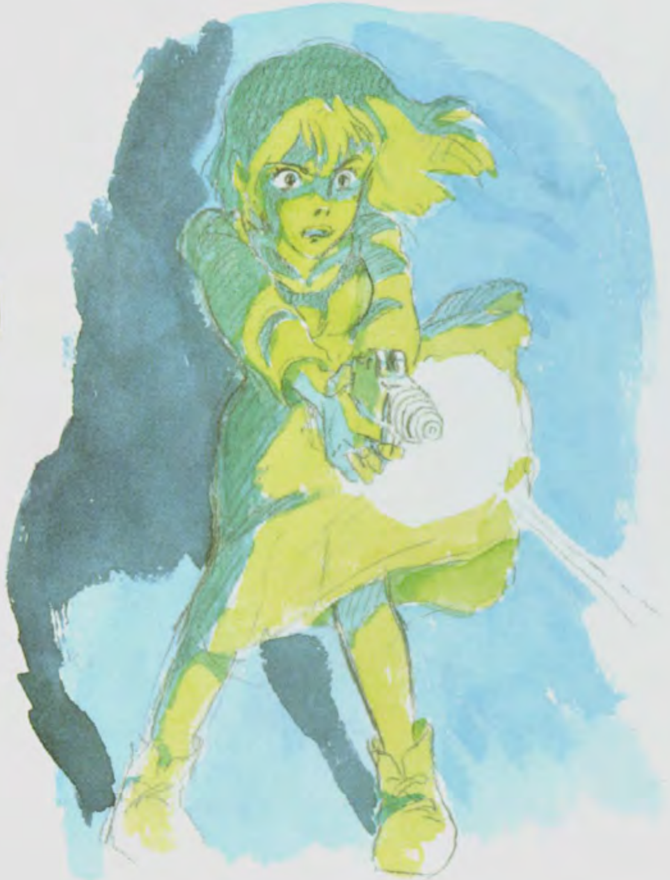
At one point, I started thinking about a story with the daughter of a small country's king finding herself shouldering the country's fate when her father grew sick. That father may once have been a great man, but now he is old and losing his mind.


狂気の老父
かつての勇士

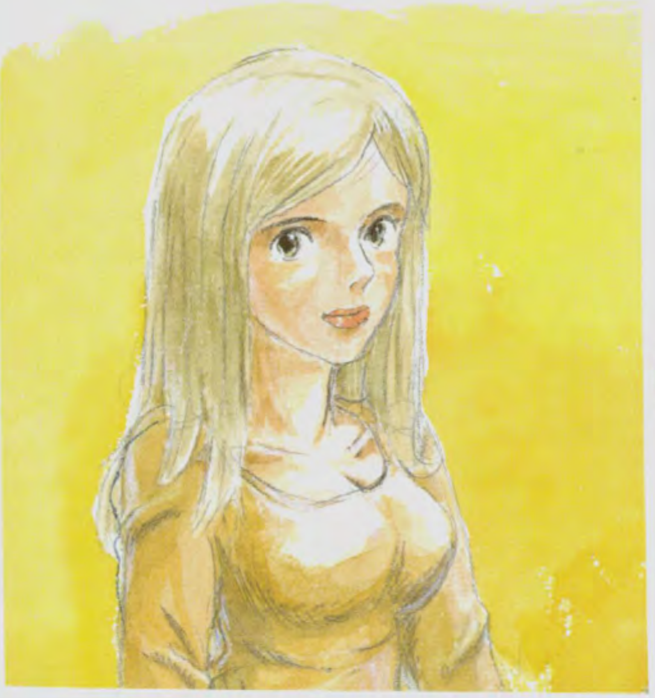


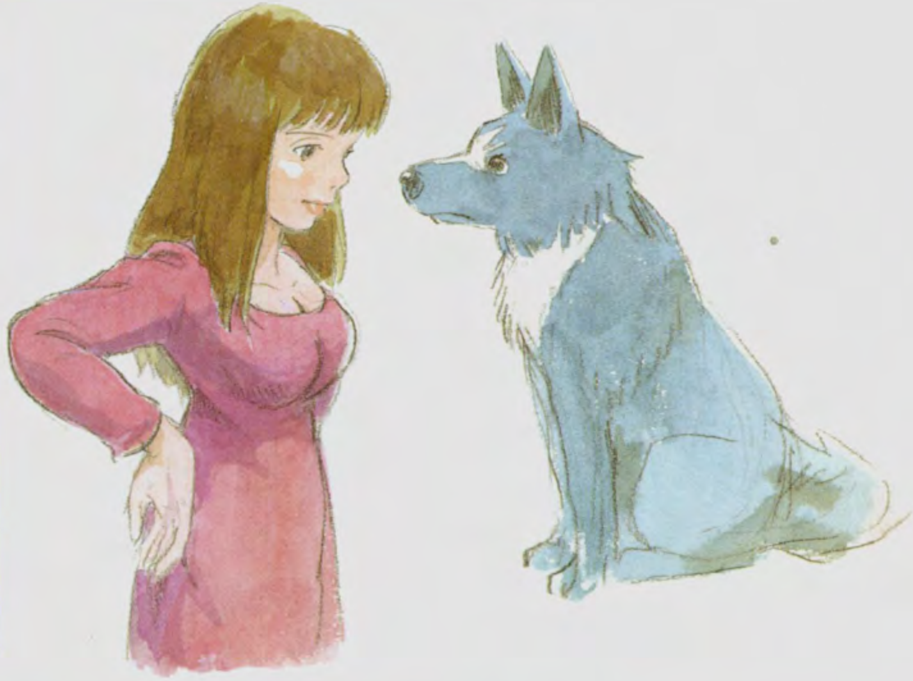


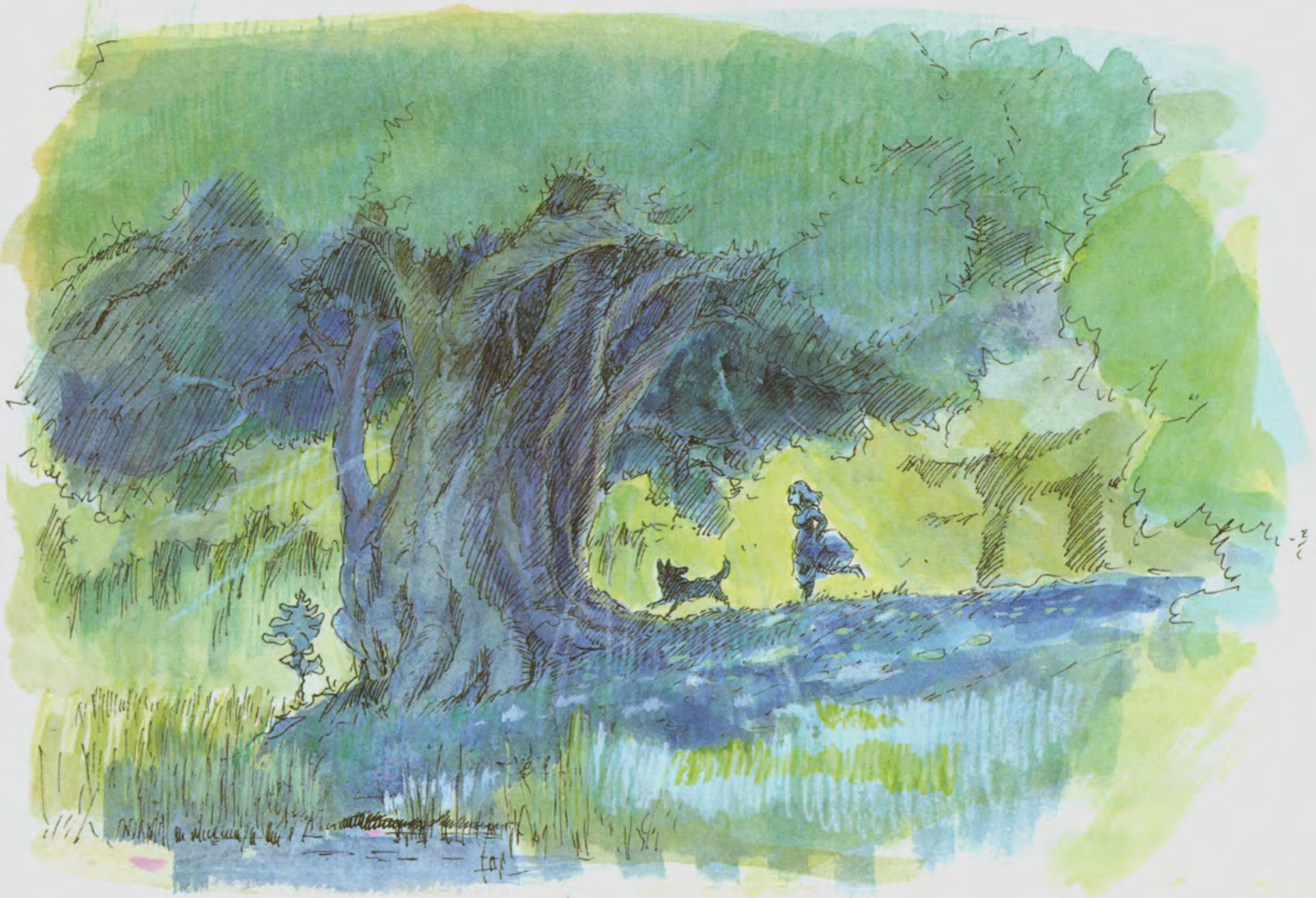


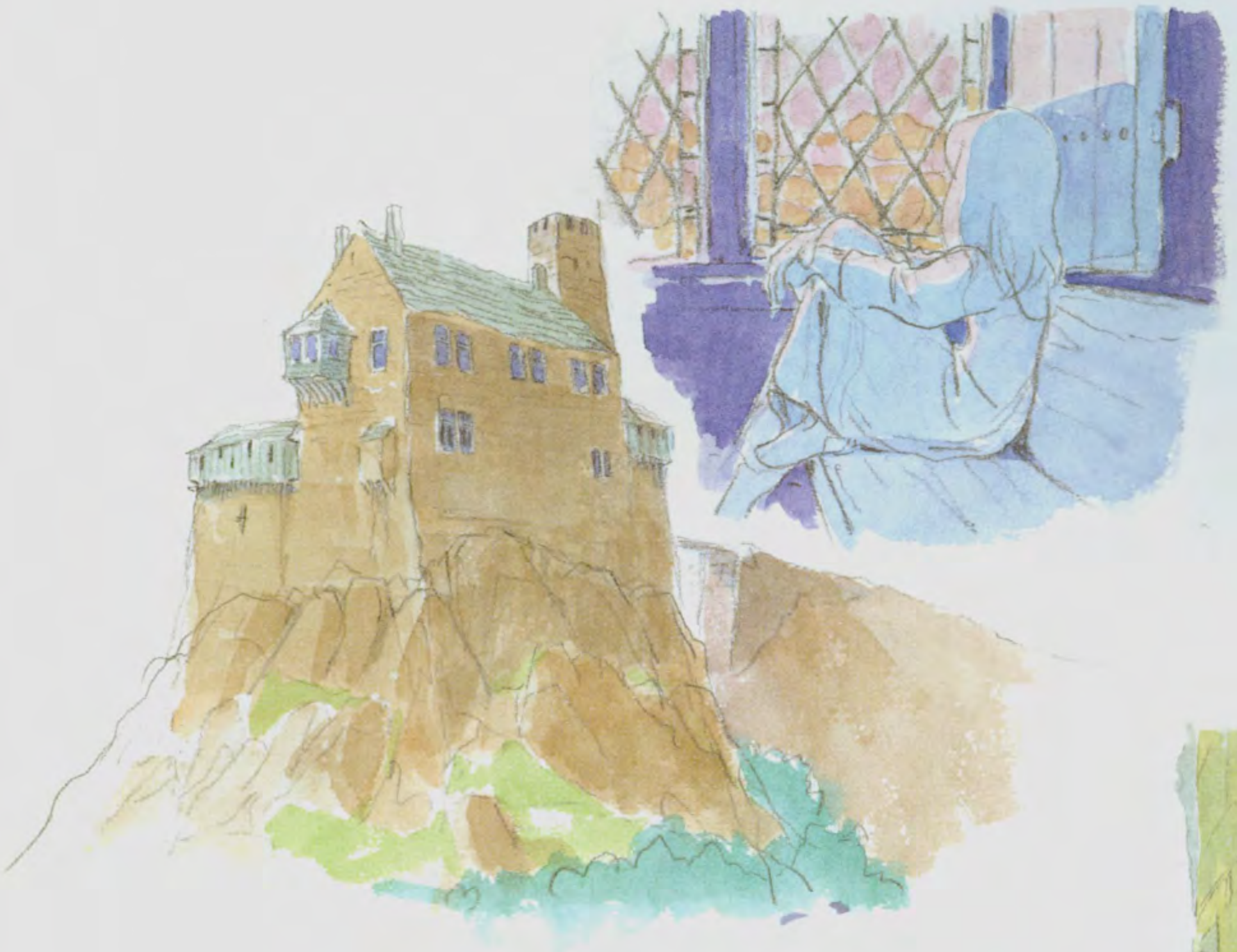


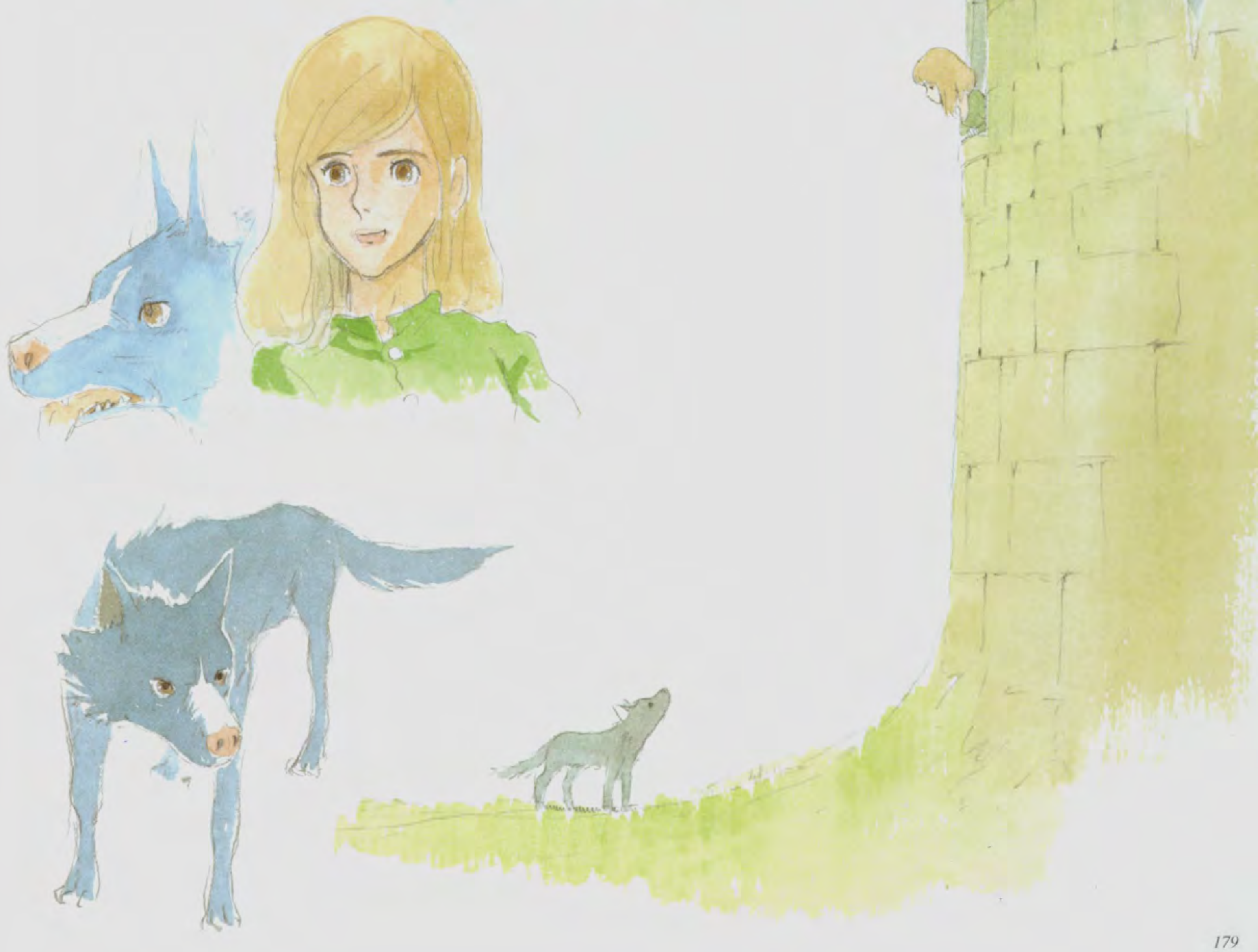
The princess, the heroine of this story, was at first a much more voluptuous character than I had previously drawn. She had a dog she'd grown up with that had strong feelings for her.

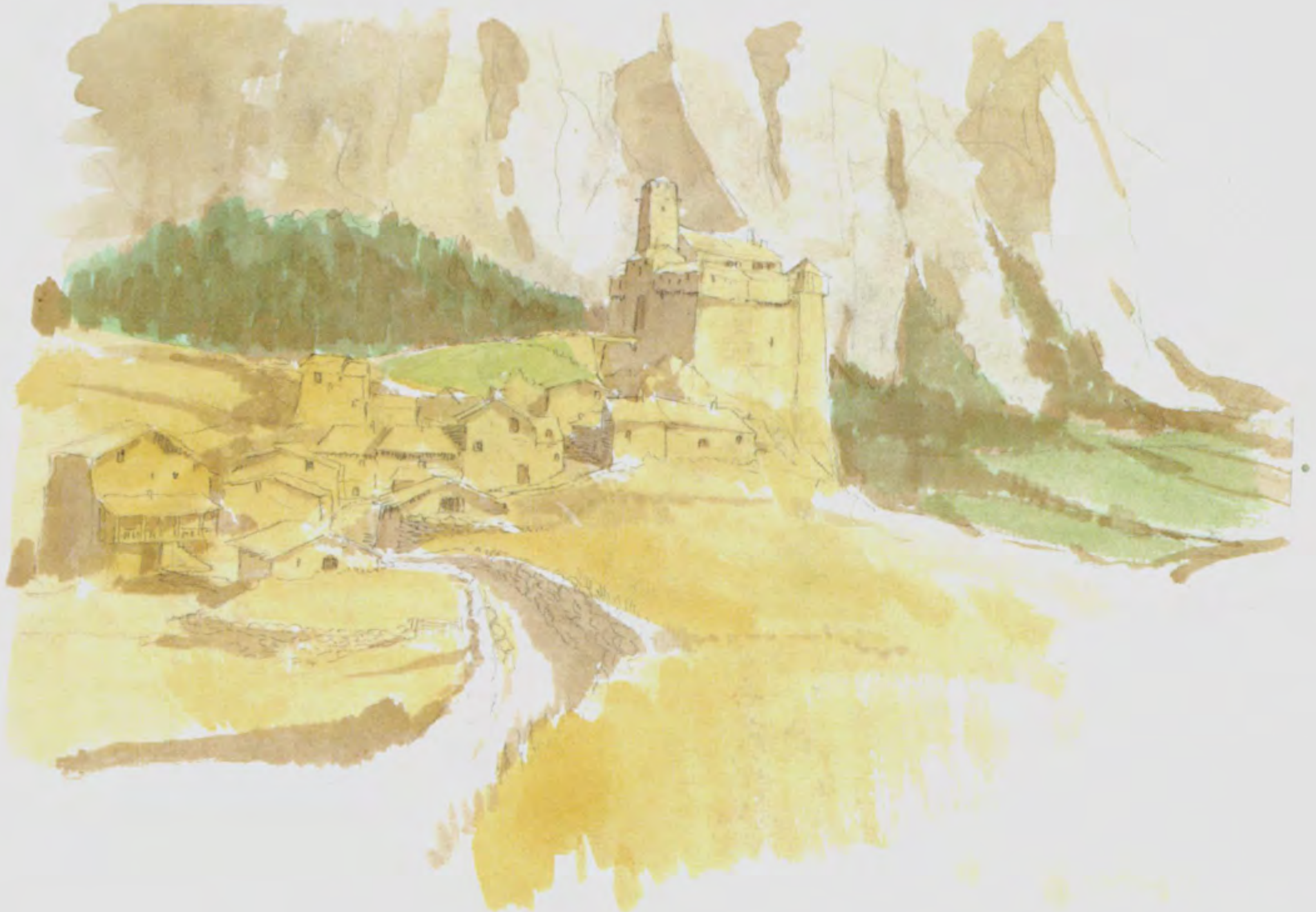


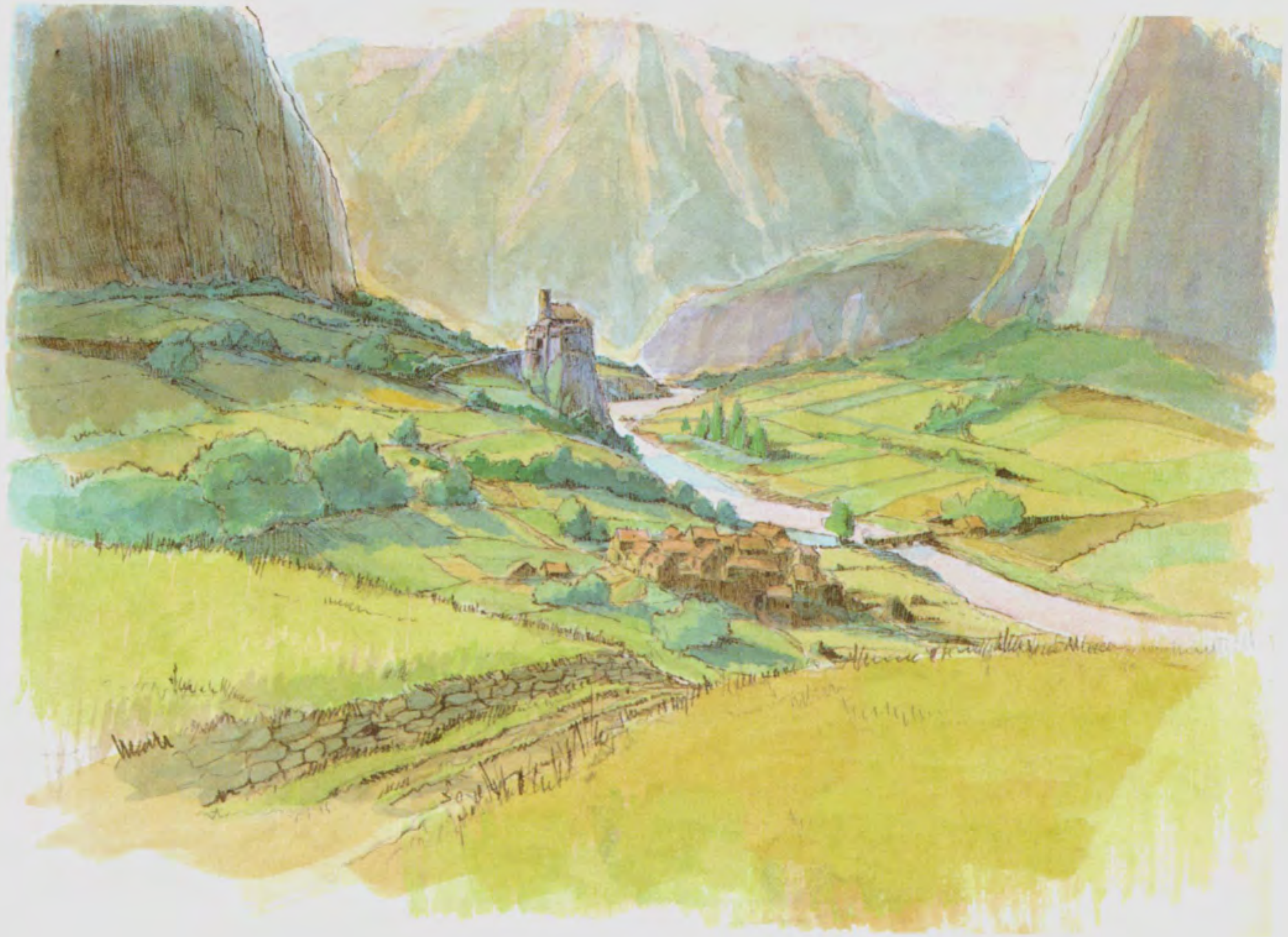


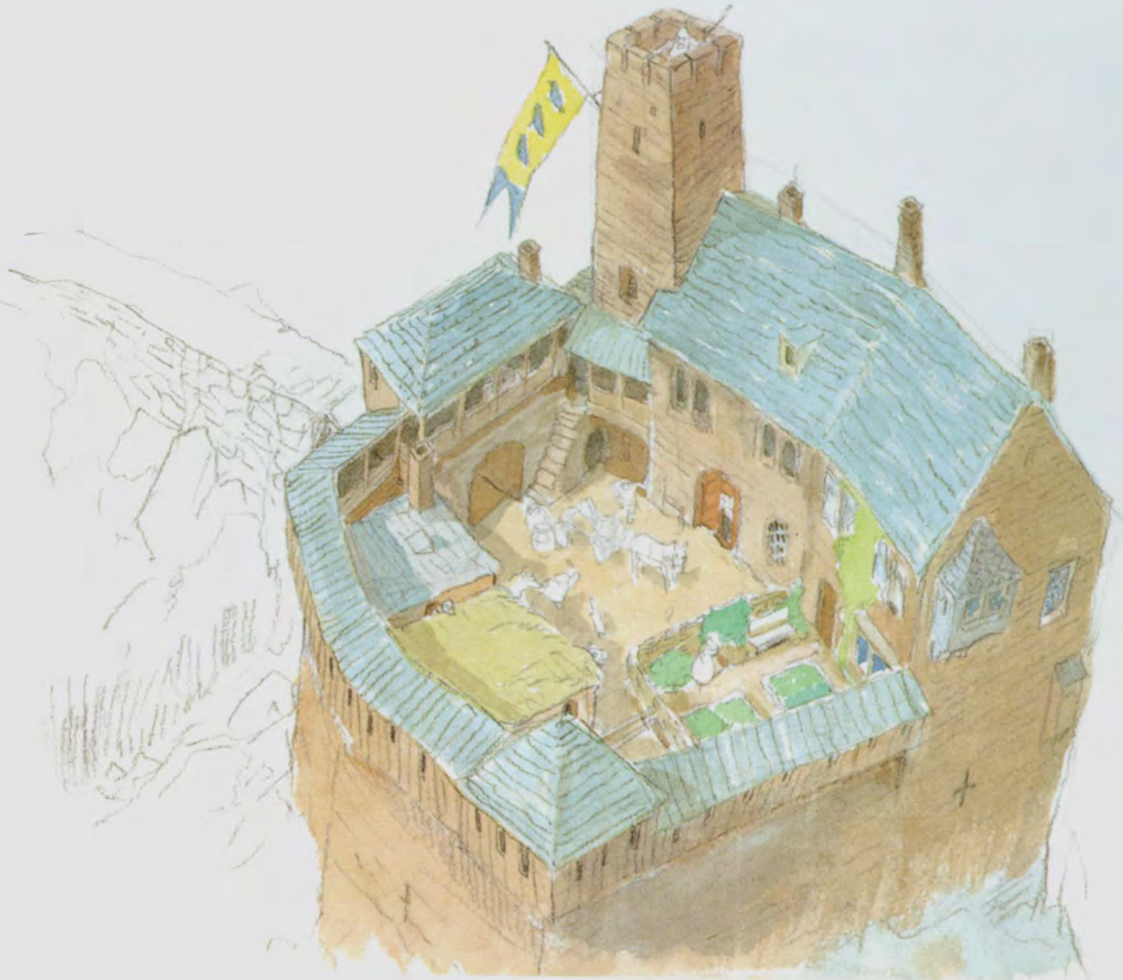


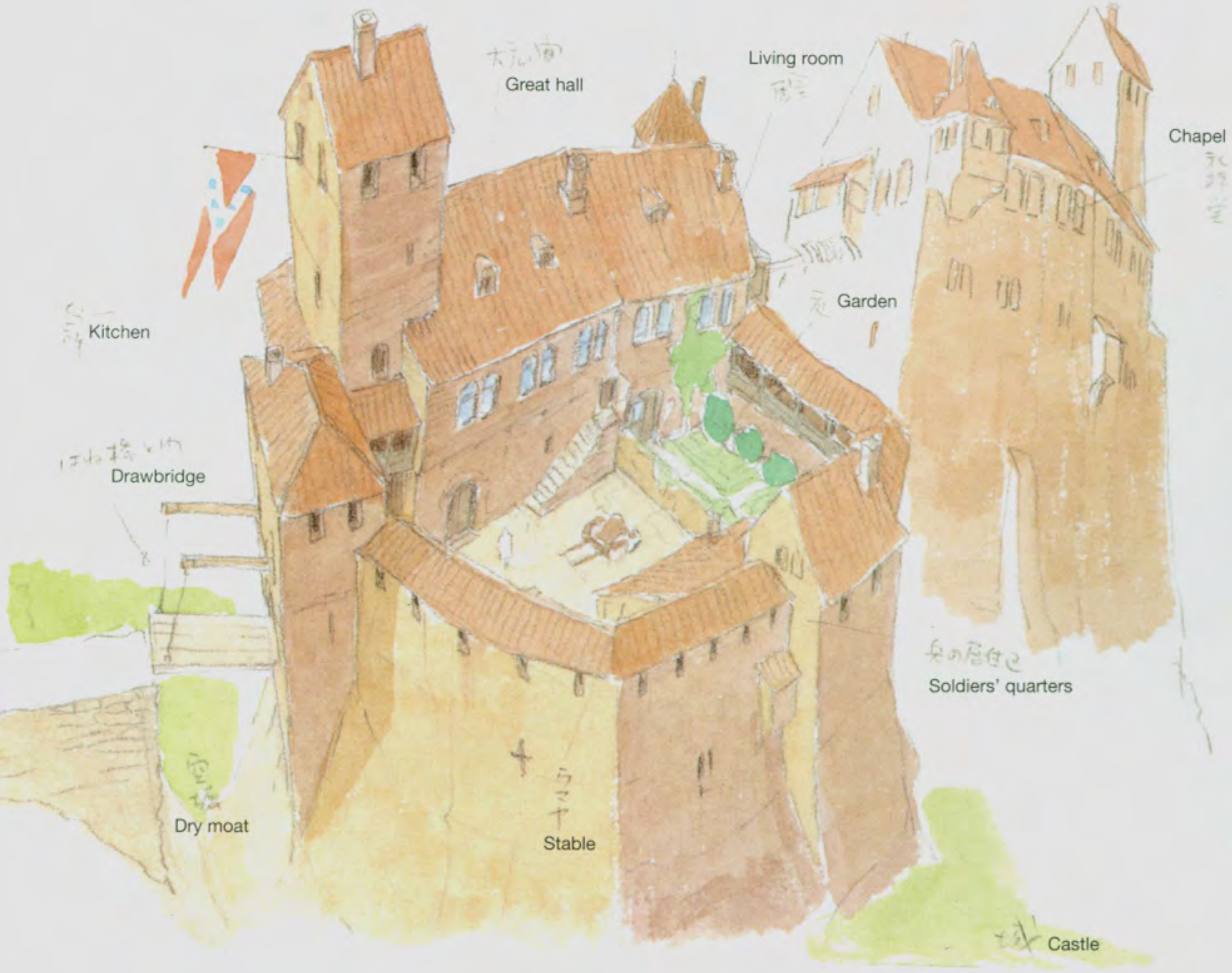


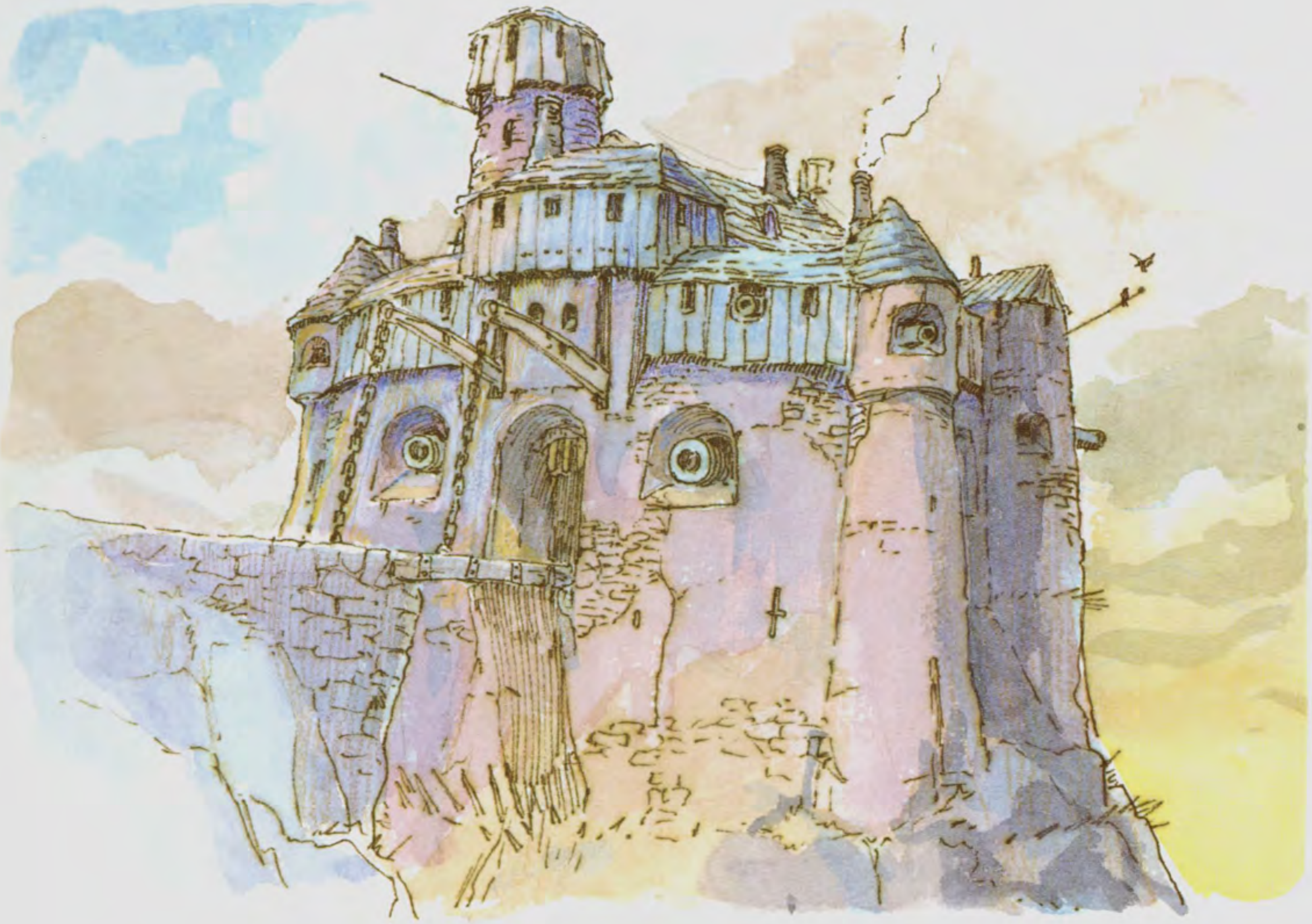


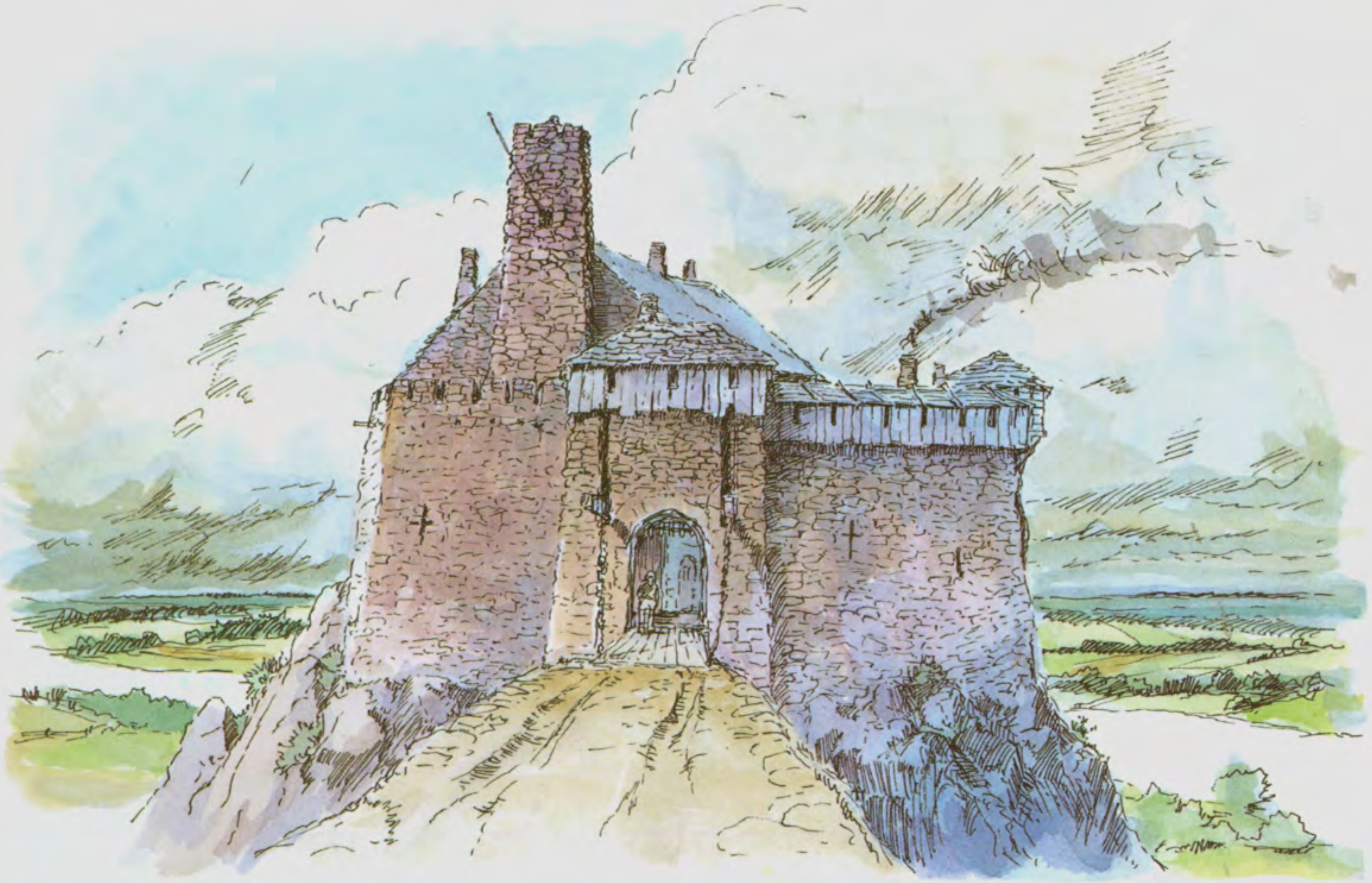


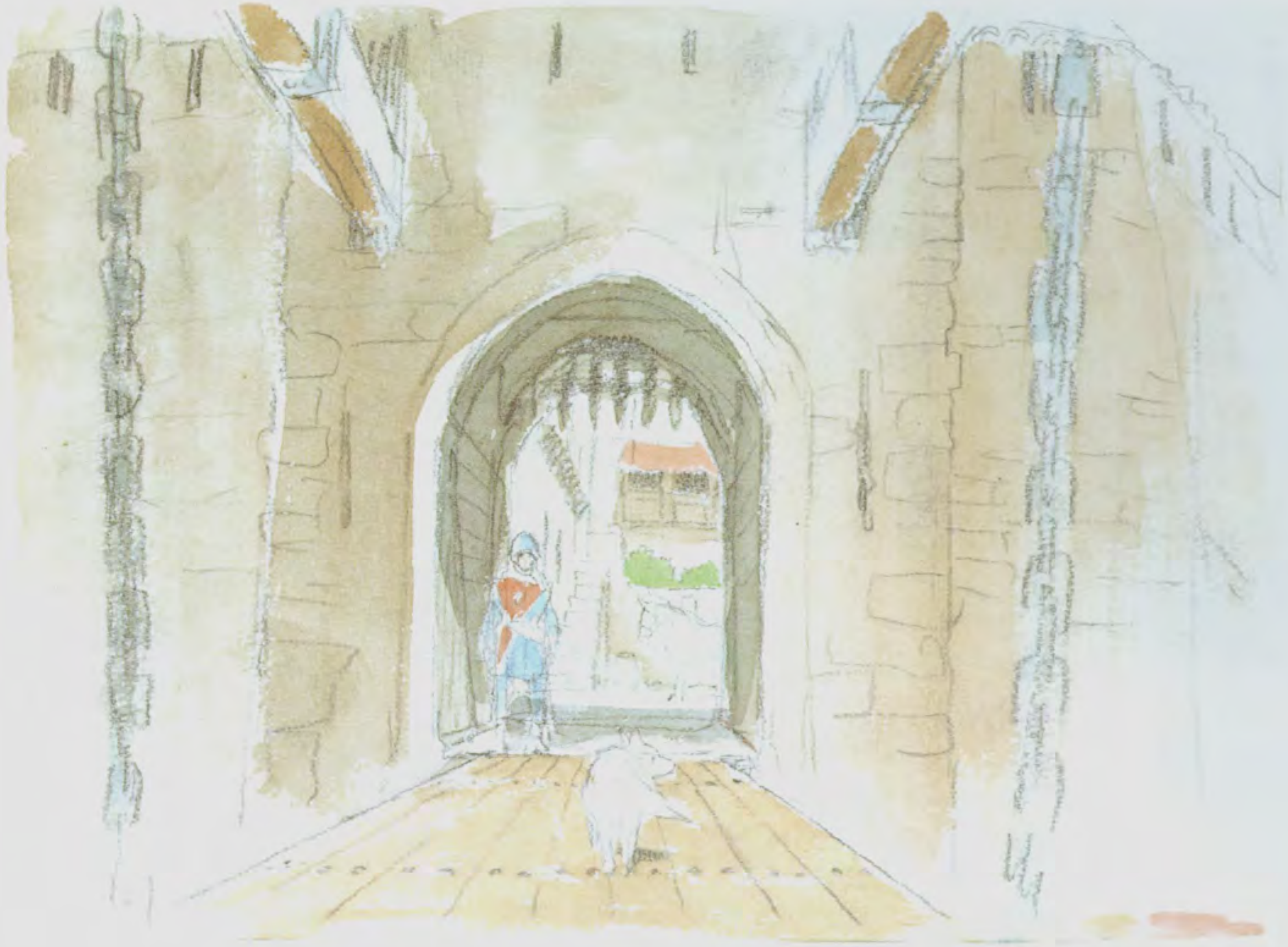


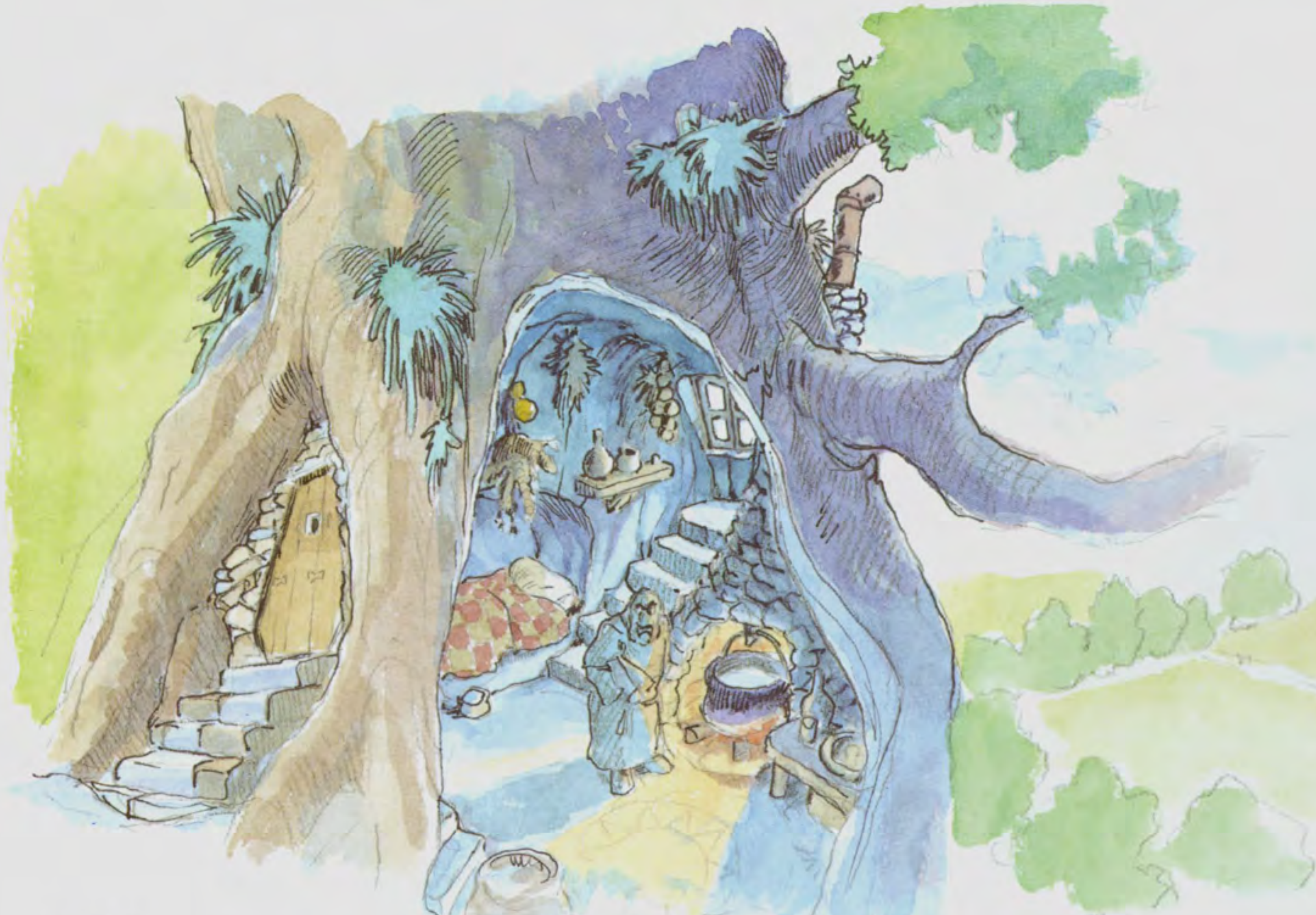



大広間
Great hall
Living room
居室
Chapel
礼拝堂
台所
Kitchen
庭
Garden
はね橋と門
Drawbridge
兵の居住区
Soldiers' quarters
空堀
Dry moat
ウマヤ
Stable
城
Castle



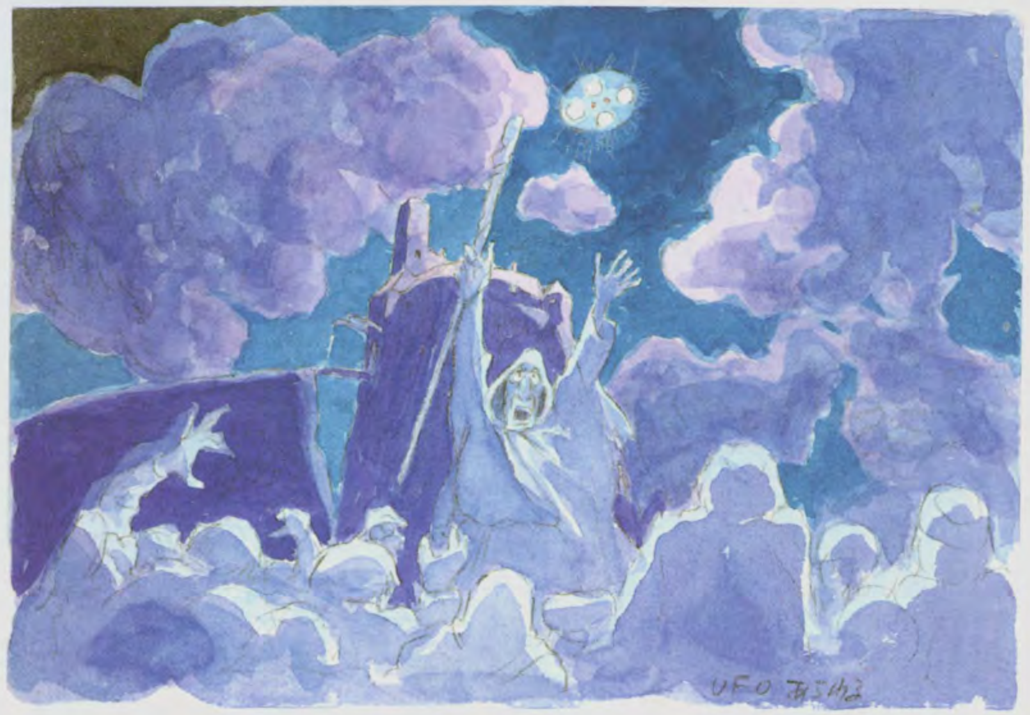


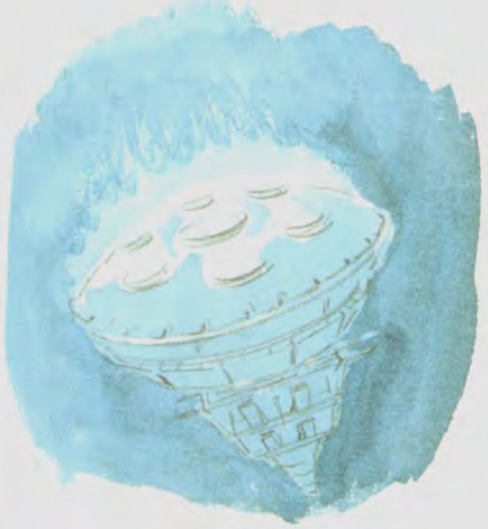


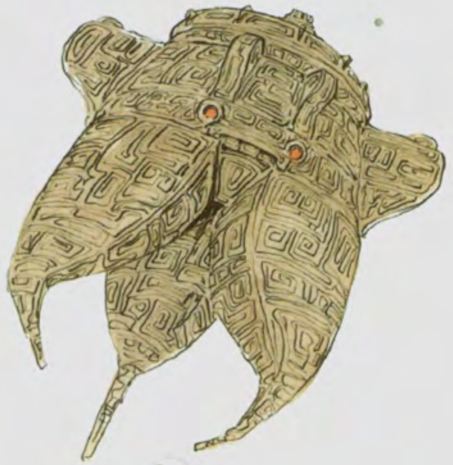


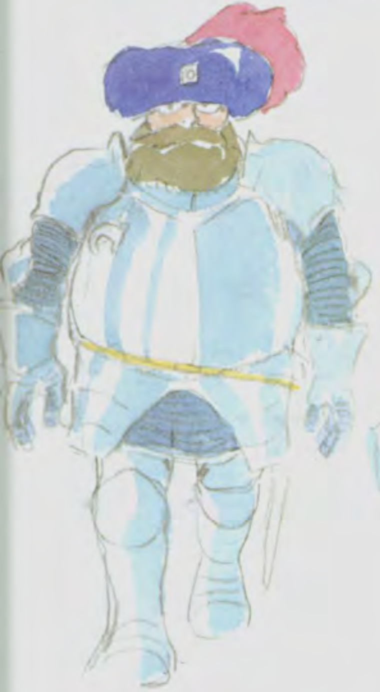
ラ[illegible]ードの小屋

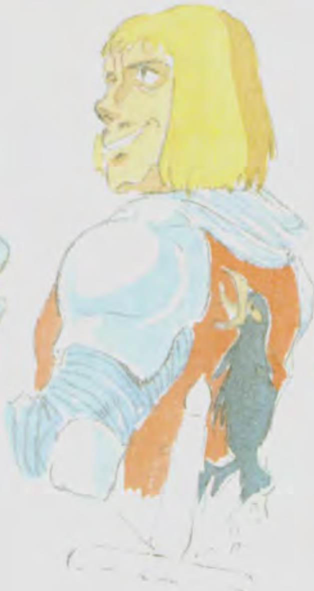
The Wizard's tree house.

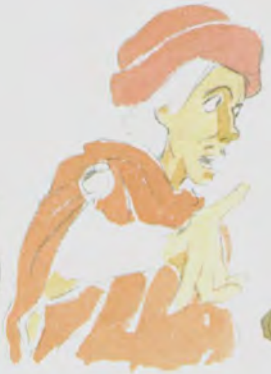


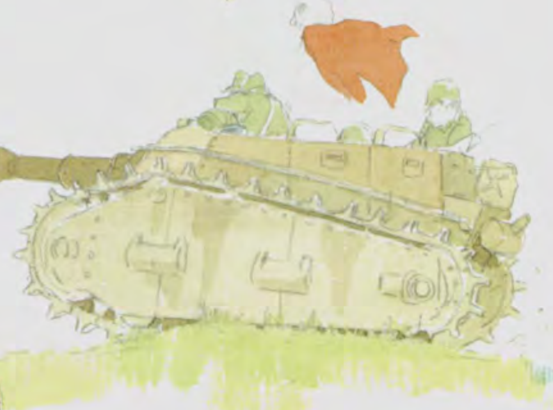


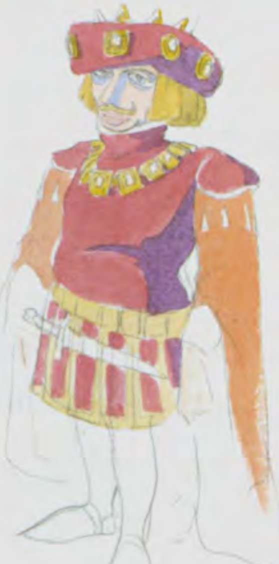


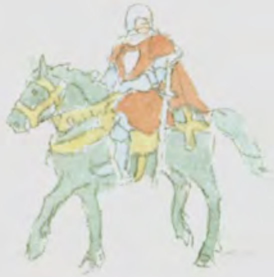




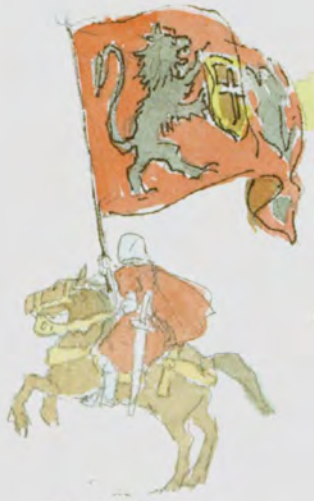




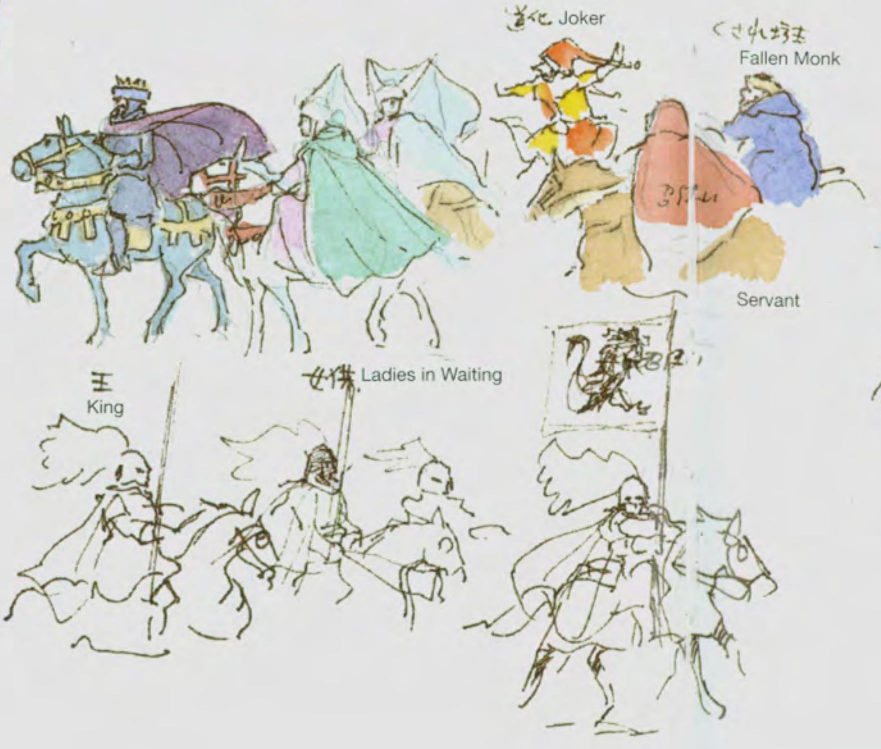




先ぶれ
Front guard

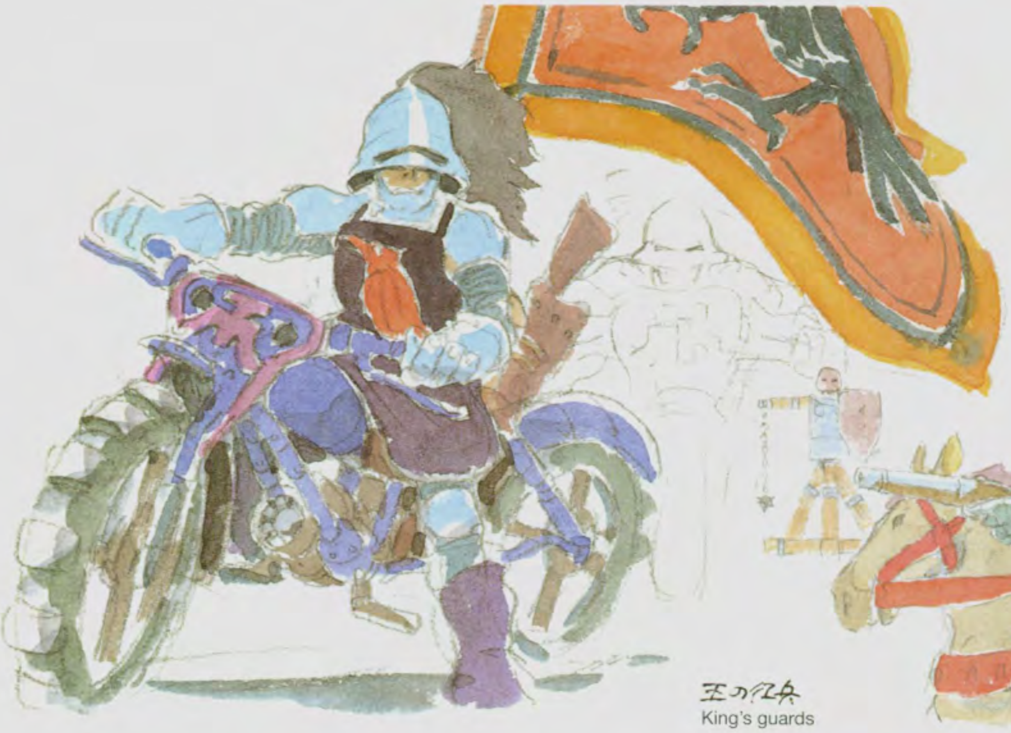


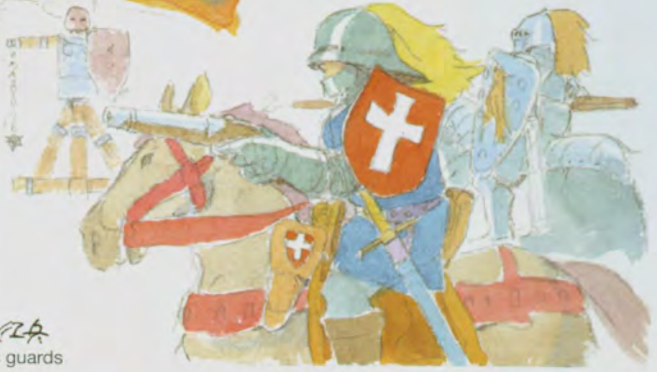
国王旗々手
Flag carrier


道化 Joker
くされ坊主
Fallen Monk
Servant
王
King
女官 Ladies in Waiting

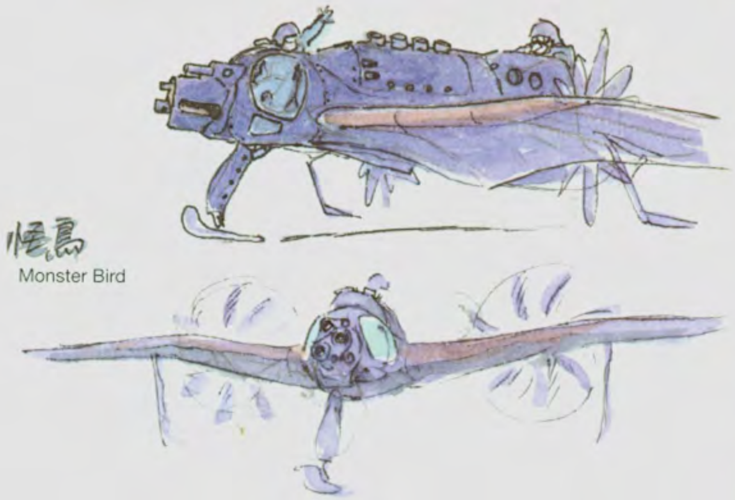
The pictures above are all different suitors of the princess. I had planned a scene where the dog was very annoyed because the king was ordering some squires to ask for her hand in marriage.

These pictures are all things I drew wondering what effect bikes and airplanes would have on this story. There were already aliens in the story, so I drew a few flying saucers as well.

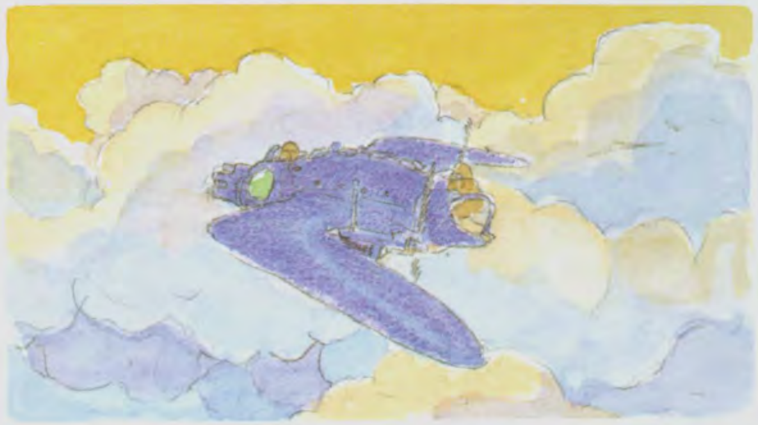


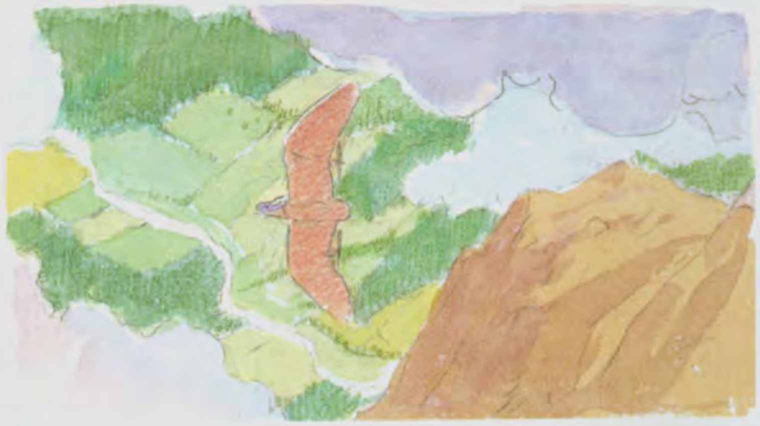


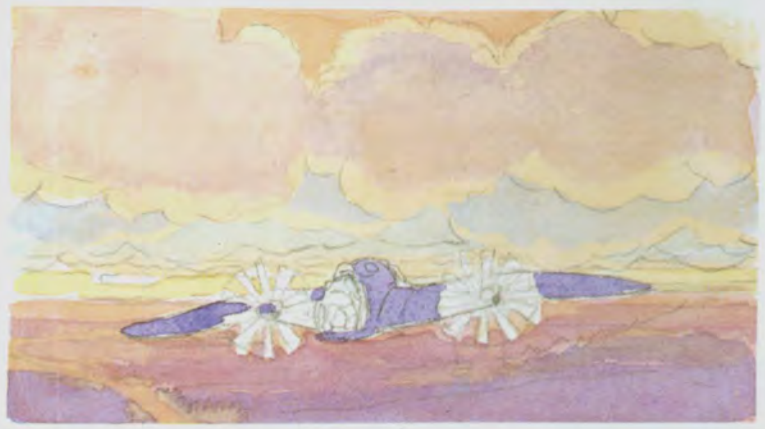
王の衛兵
King's guards

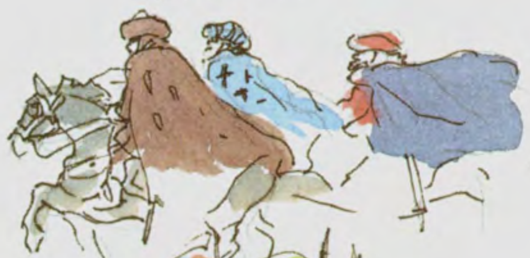


怪鳥
Monster Bird

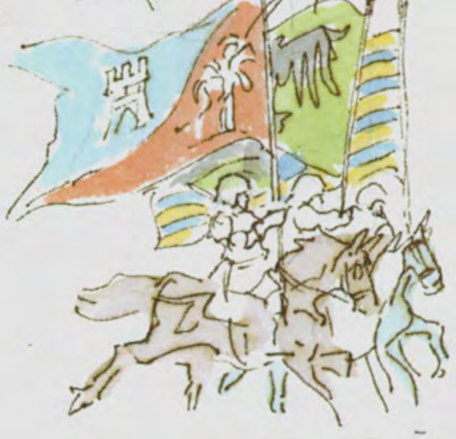




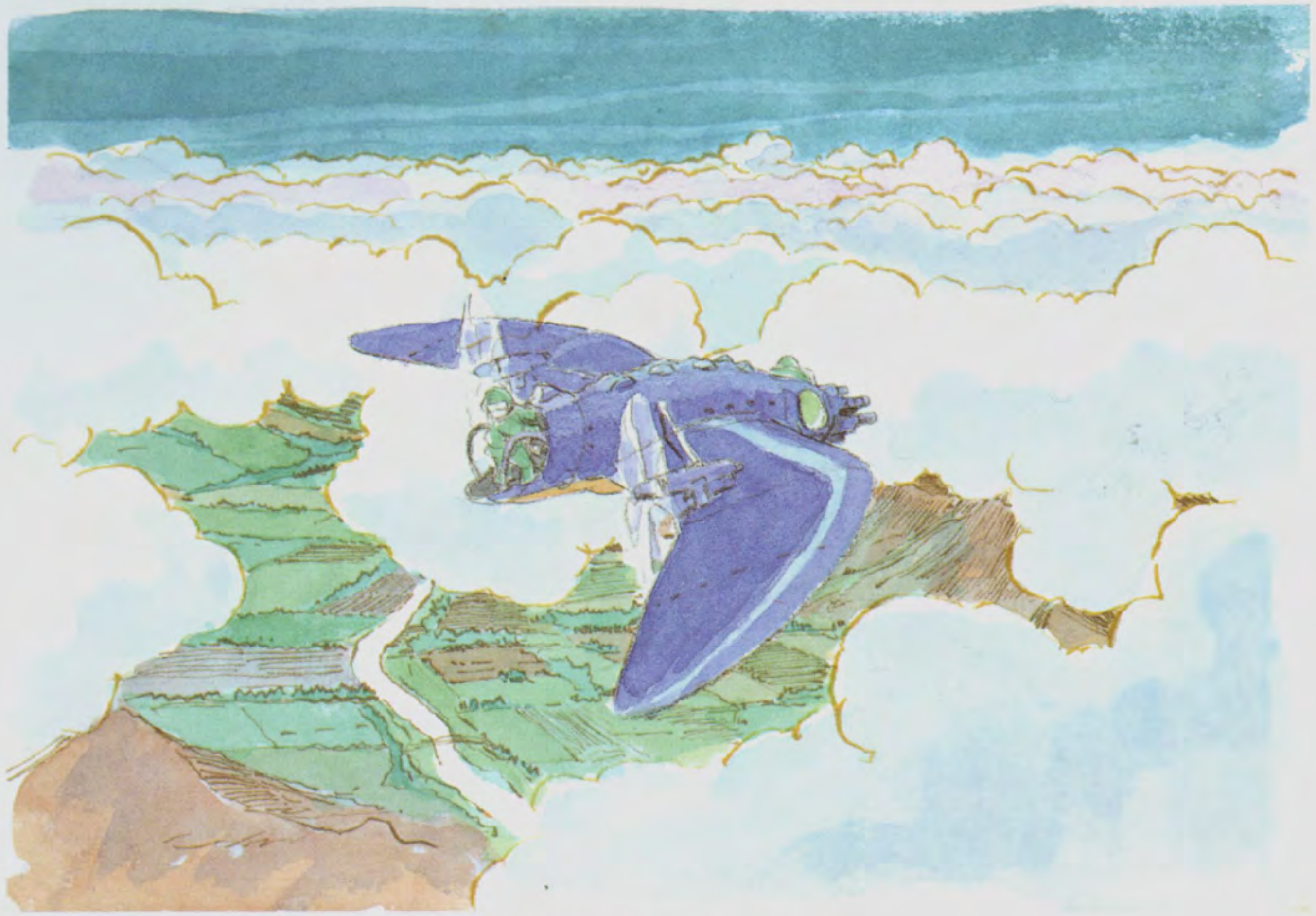




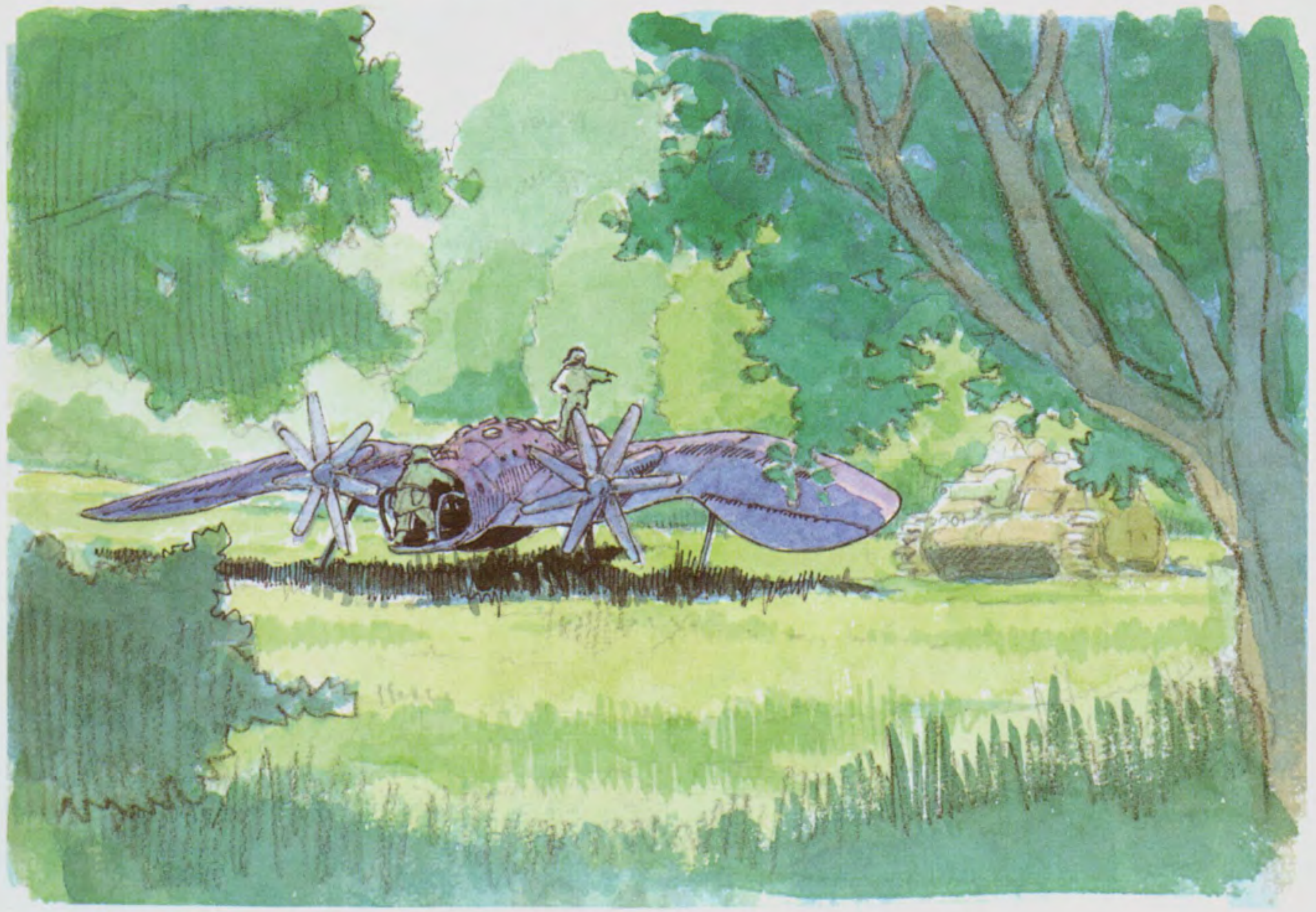
貴族 Noblemen

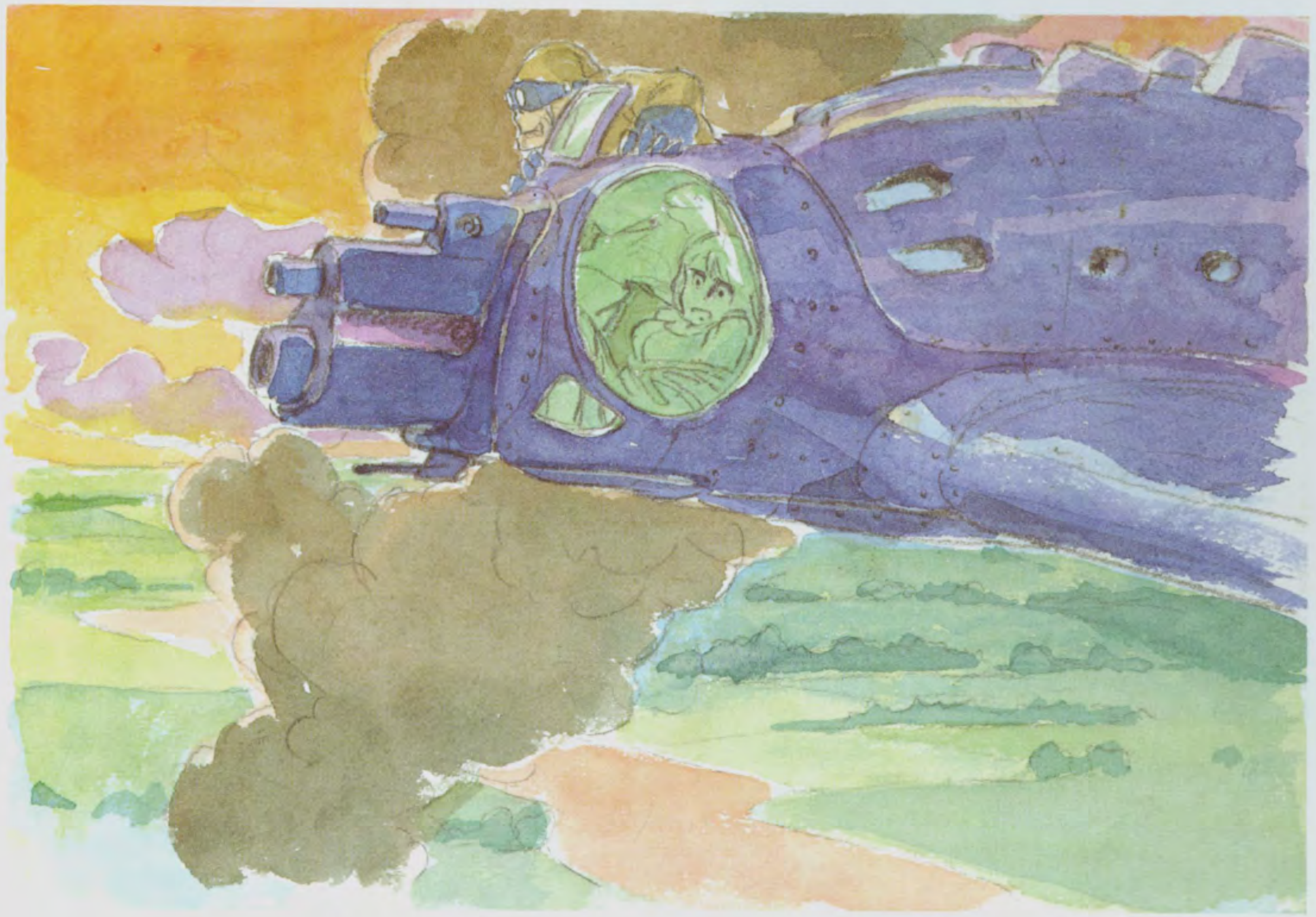


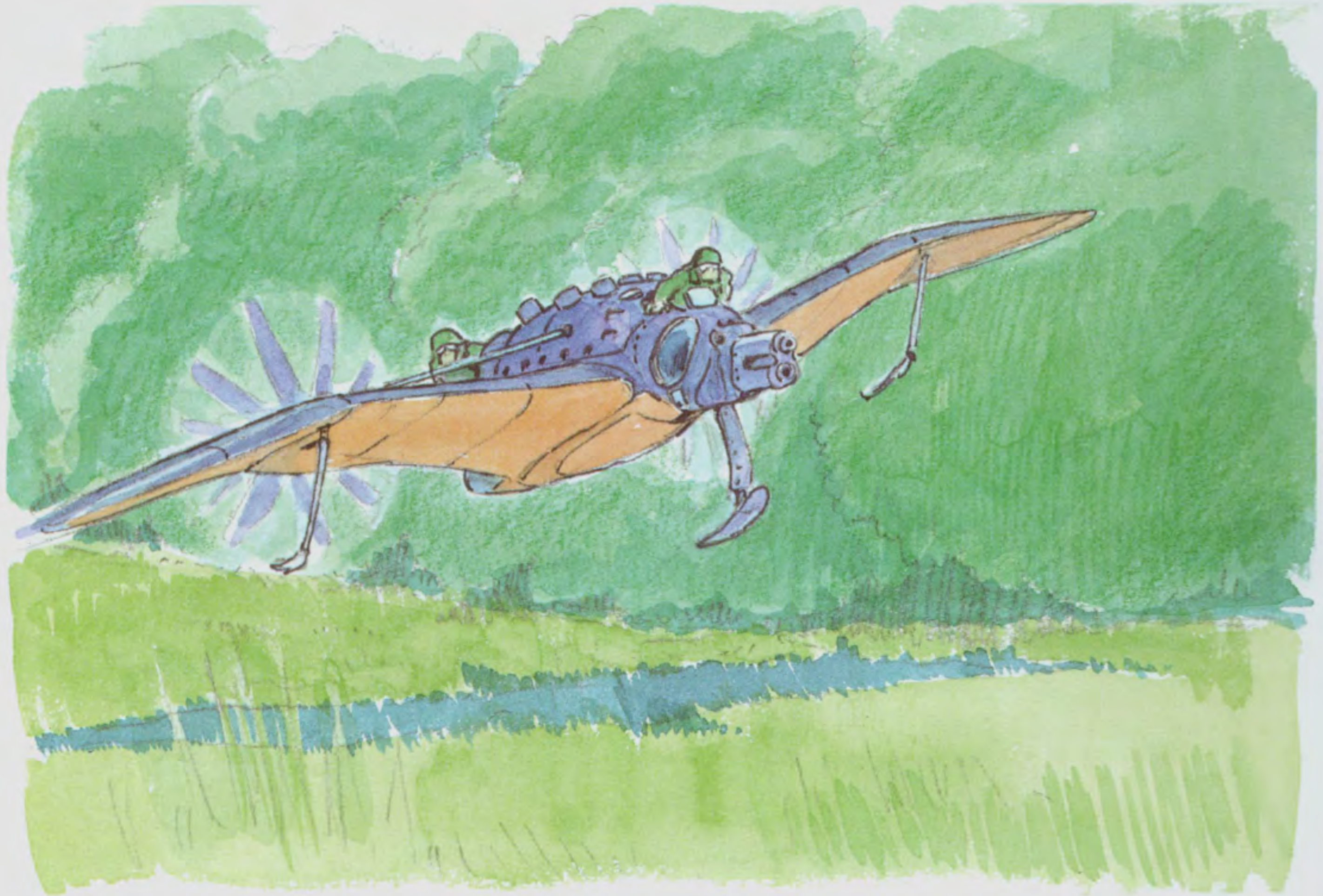
貴族の旗持.
The Noblemen's flag carriers



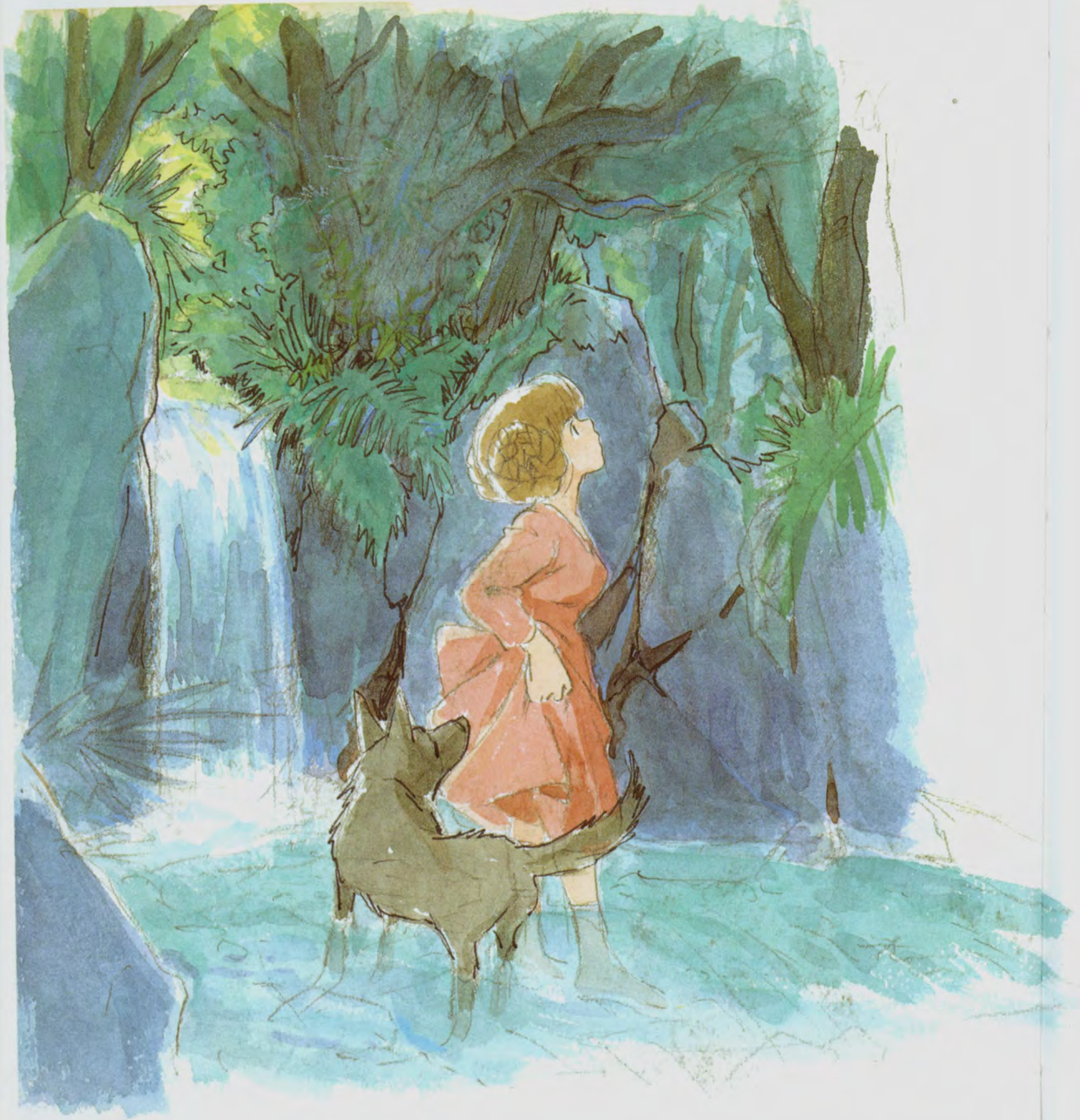
I thought it might be fun to have the villain on a plane, so I drew these. I'm not sure how much this had to do with the princess and her country. I may simply have wanted to have these things flying around.

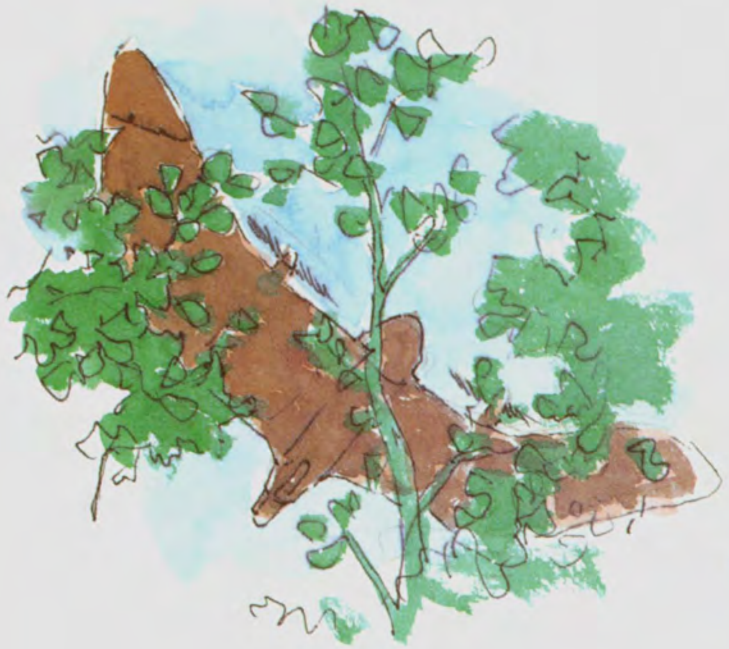


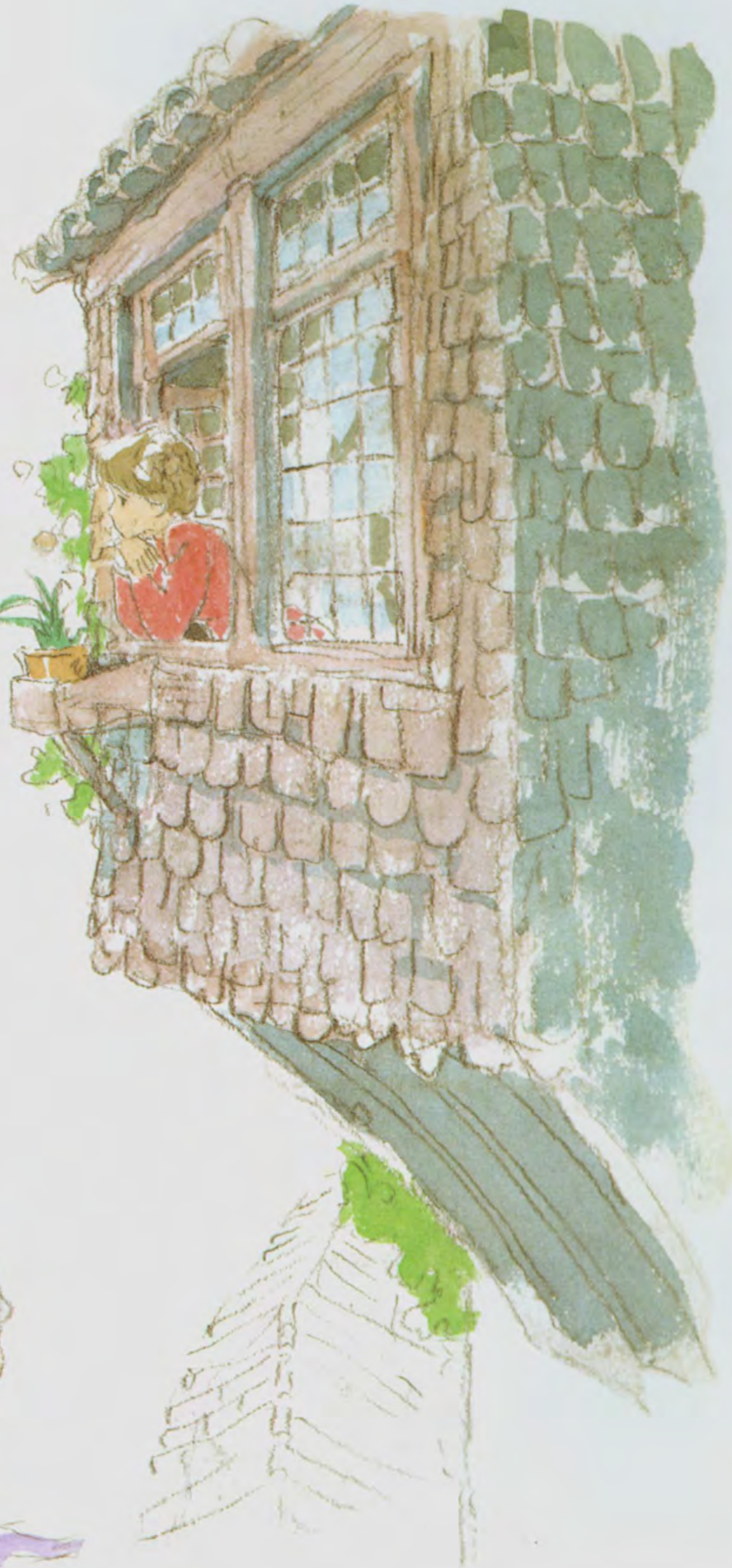


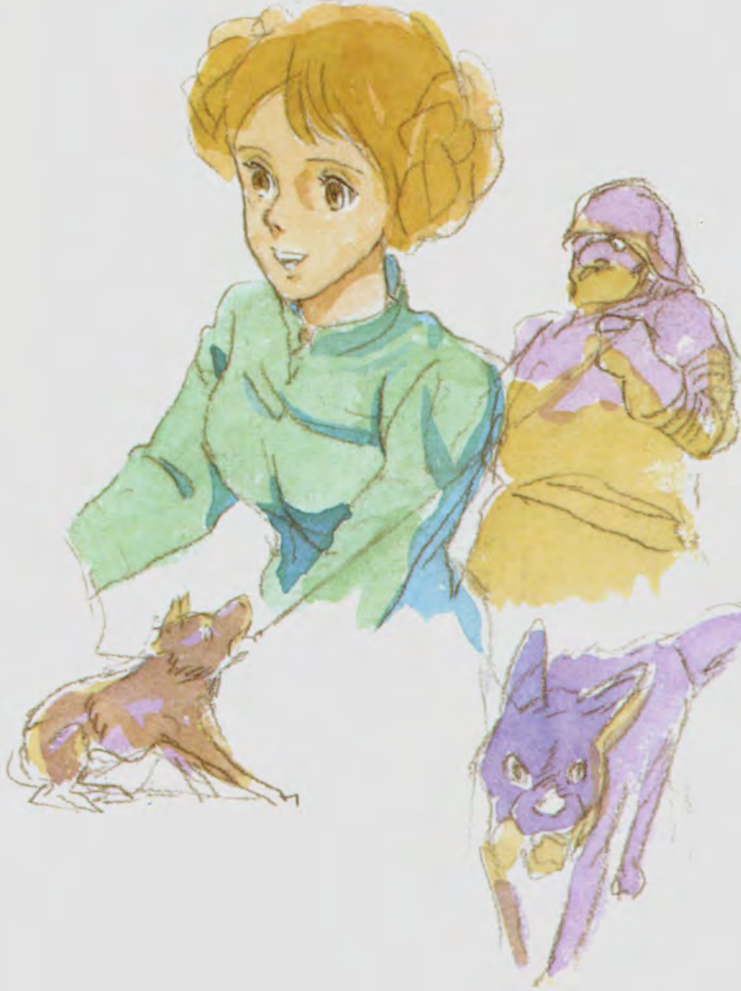


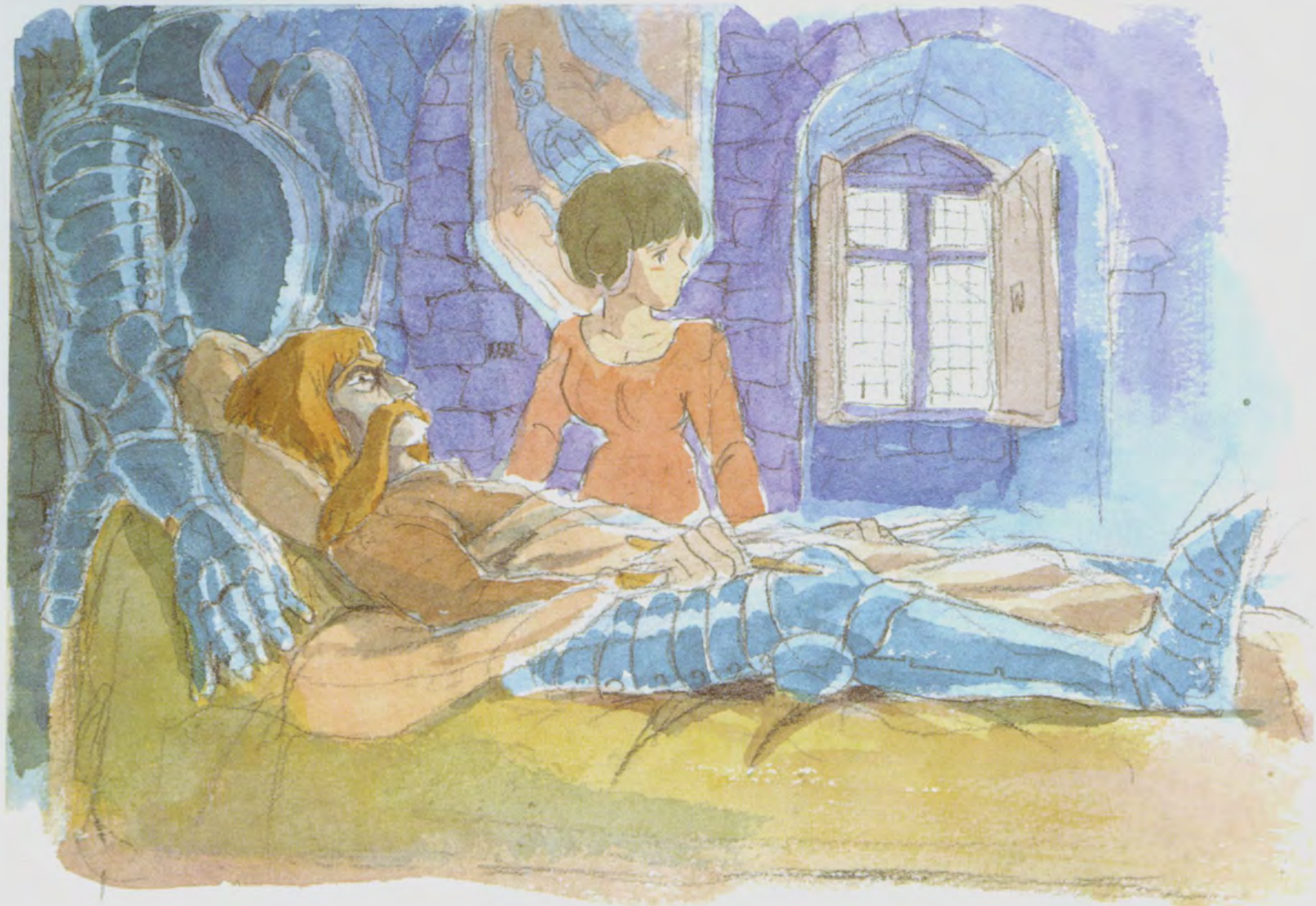
By this time, the story had taken on a very different shape. The princess was still shouldering the destiny of her country, but the heroine's appearance was beginning to change, evolving into Yara, Wind Master.

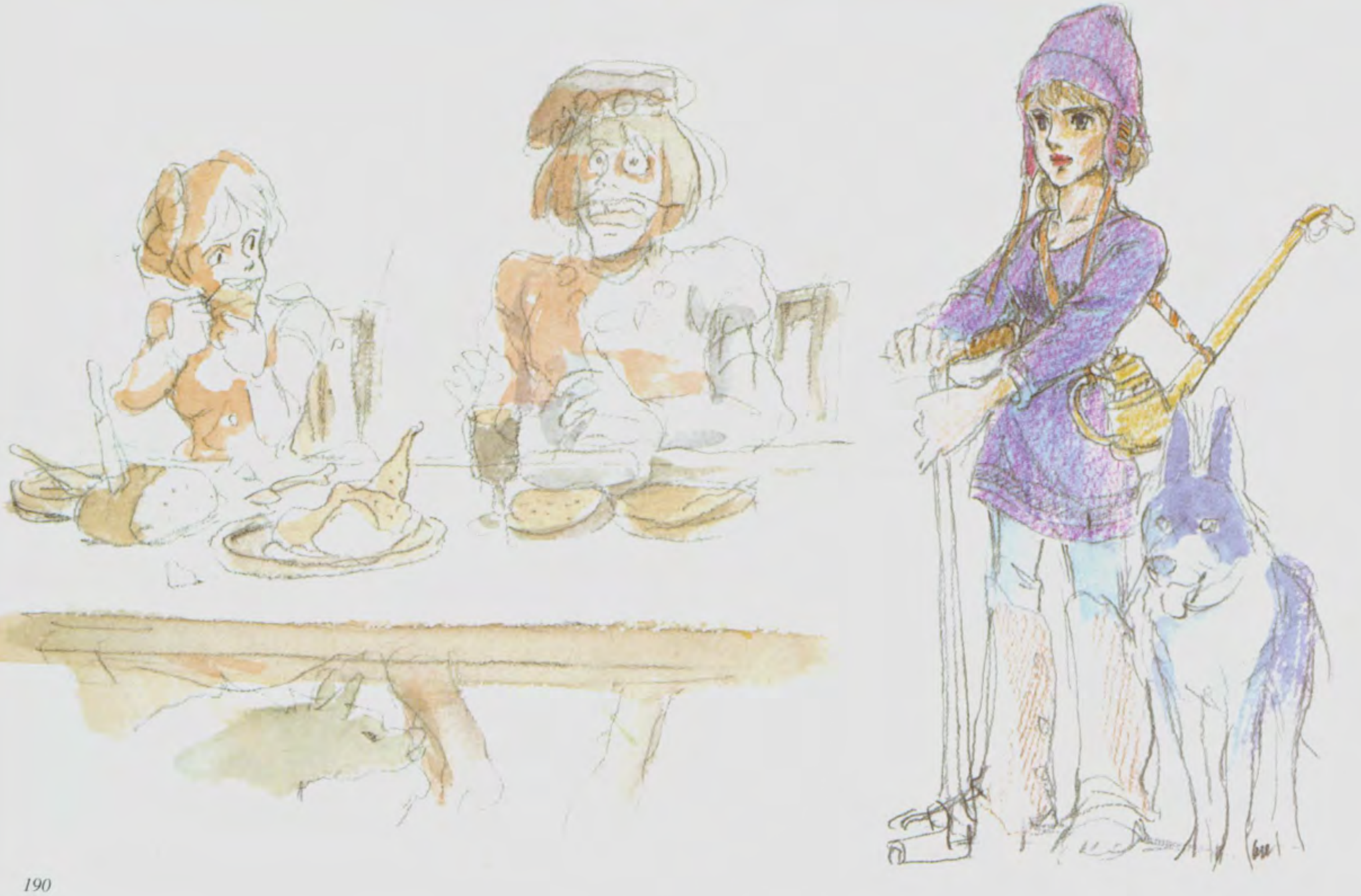


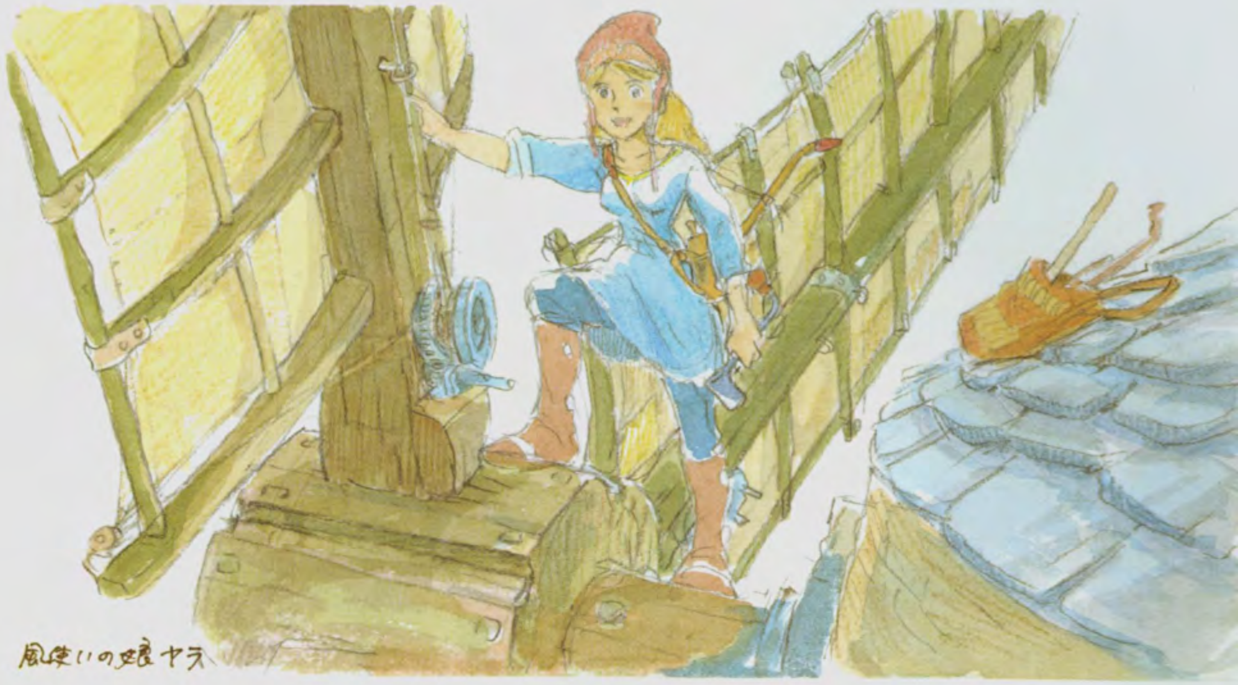






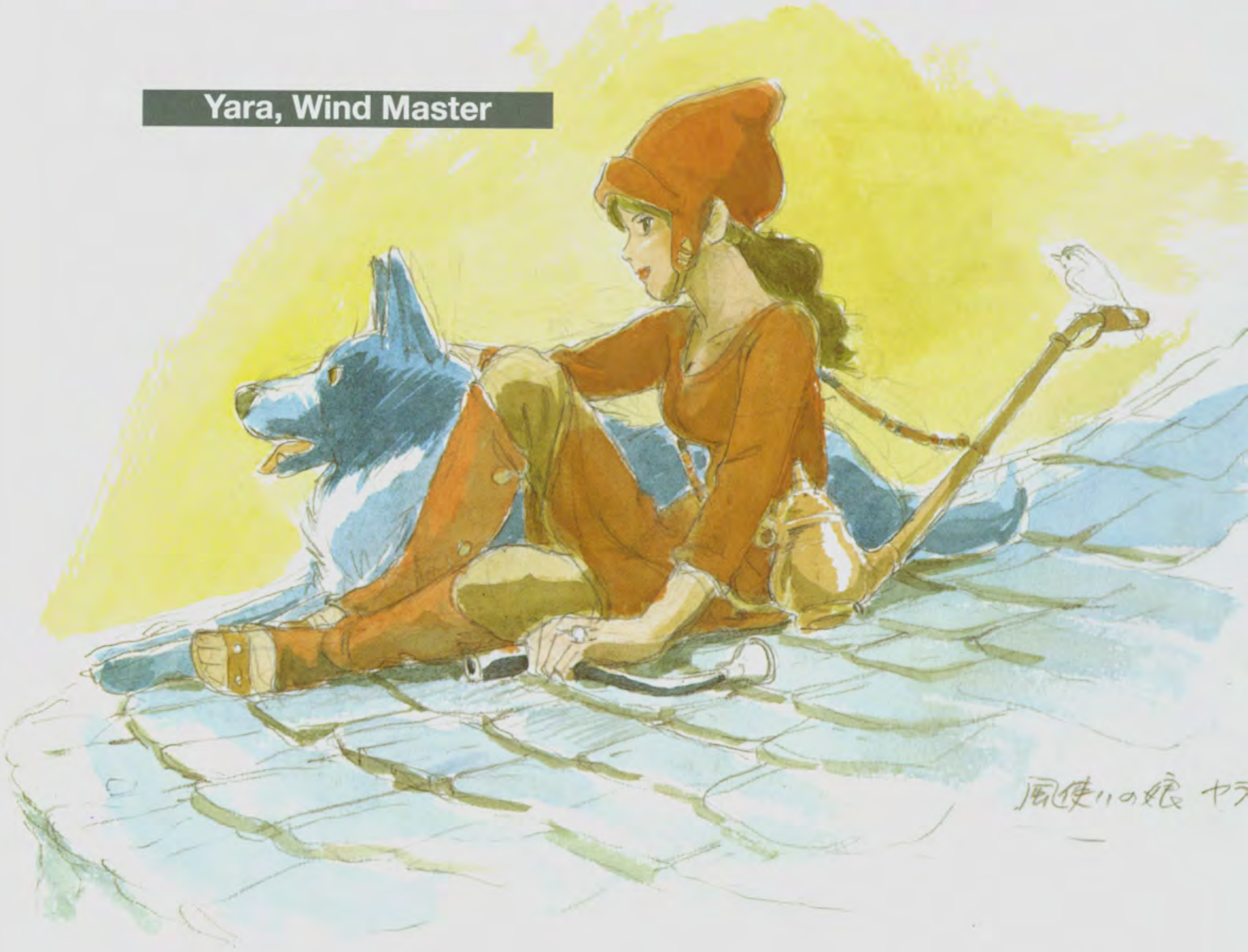




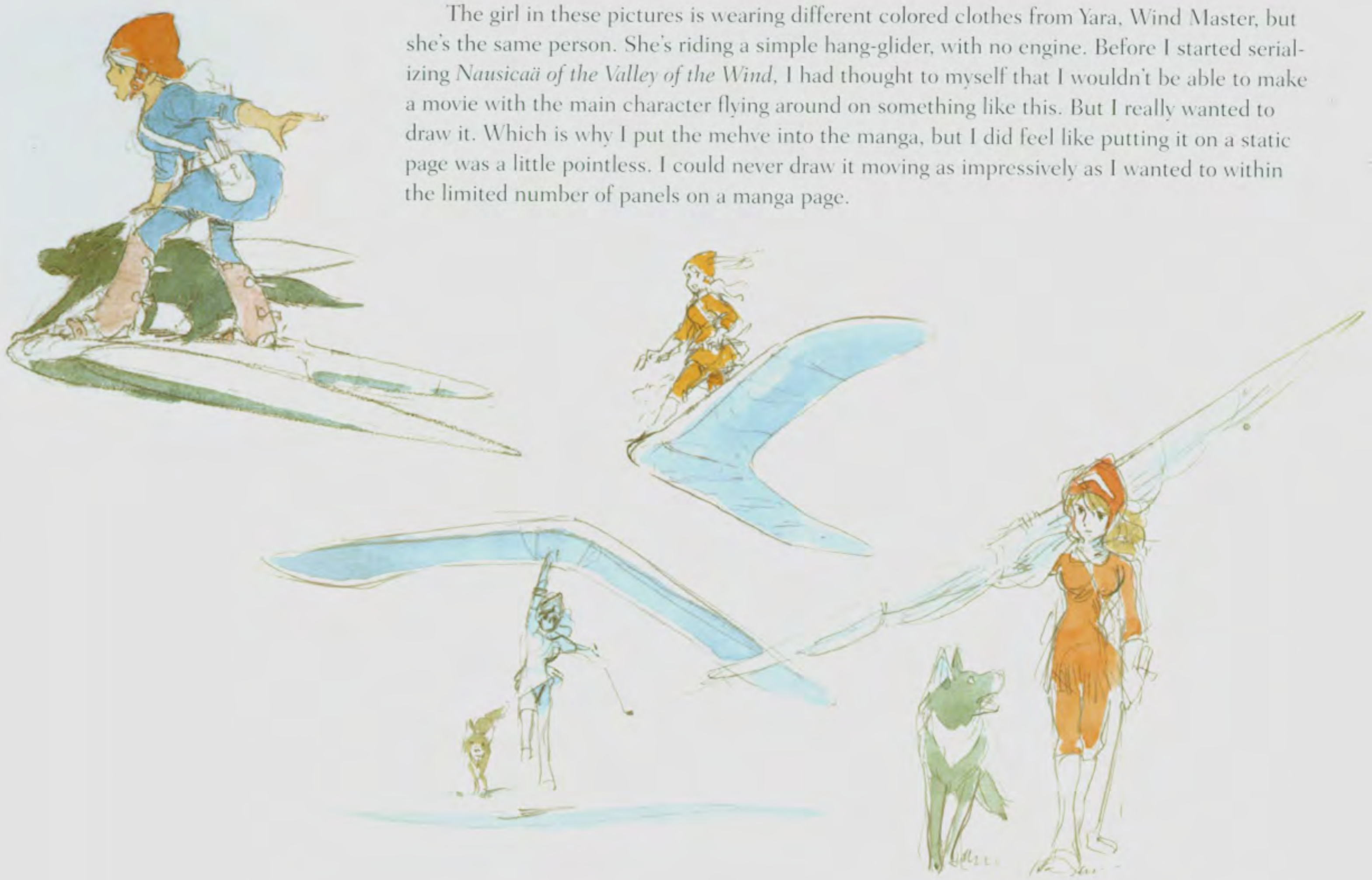


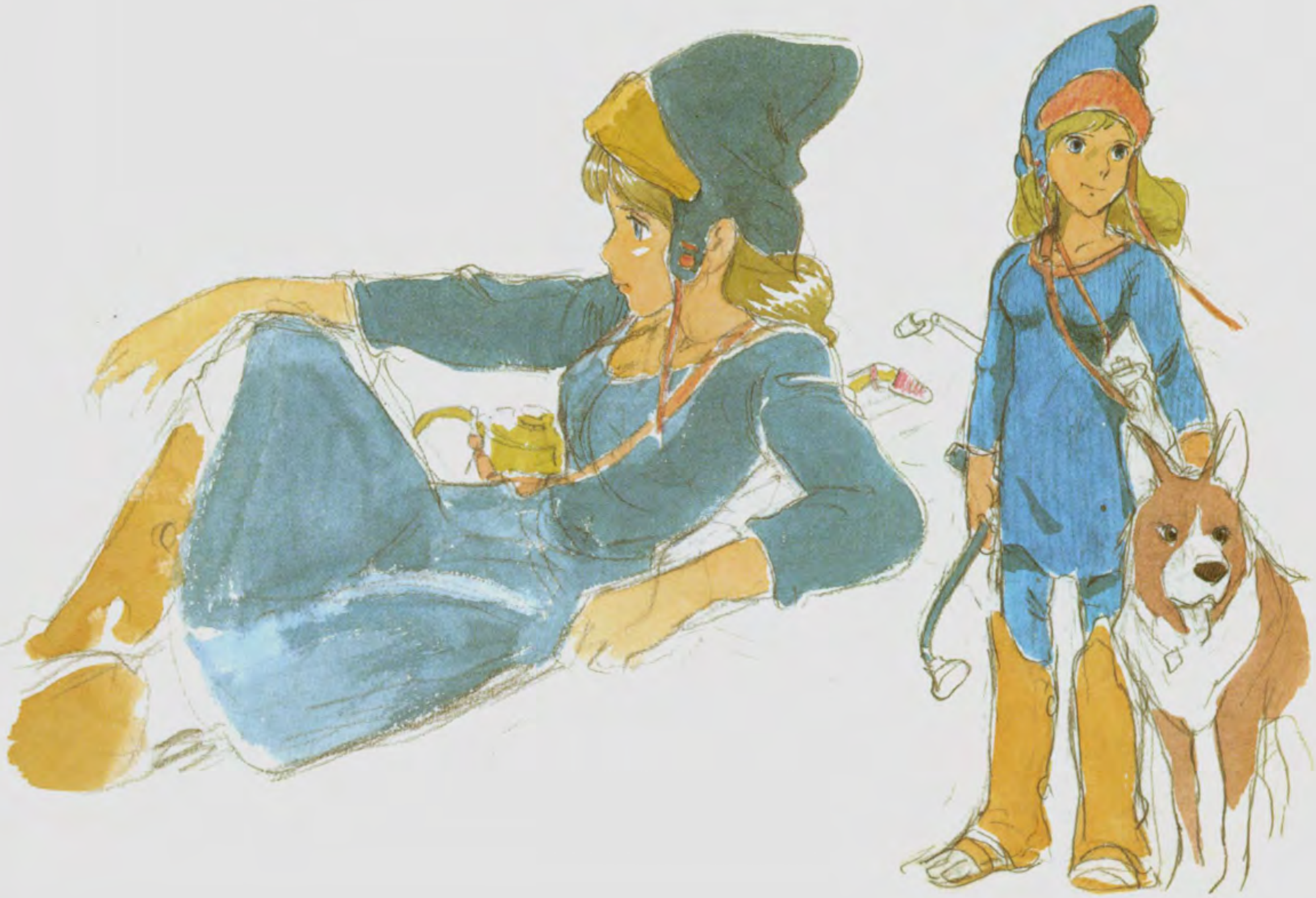
Windmills start showing up here, so I think this is where I started seriously building the idea of the Wind Master into the heroine. The character of Yara, Wind Master, was a princess of a small country who had the unique ability to read the patterns of the wind, and had taken over as leader of the country from her sick father. She's the earliest version of Nausicaä, and the dog she's shown with is a leftover from the previous project.

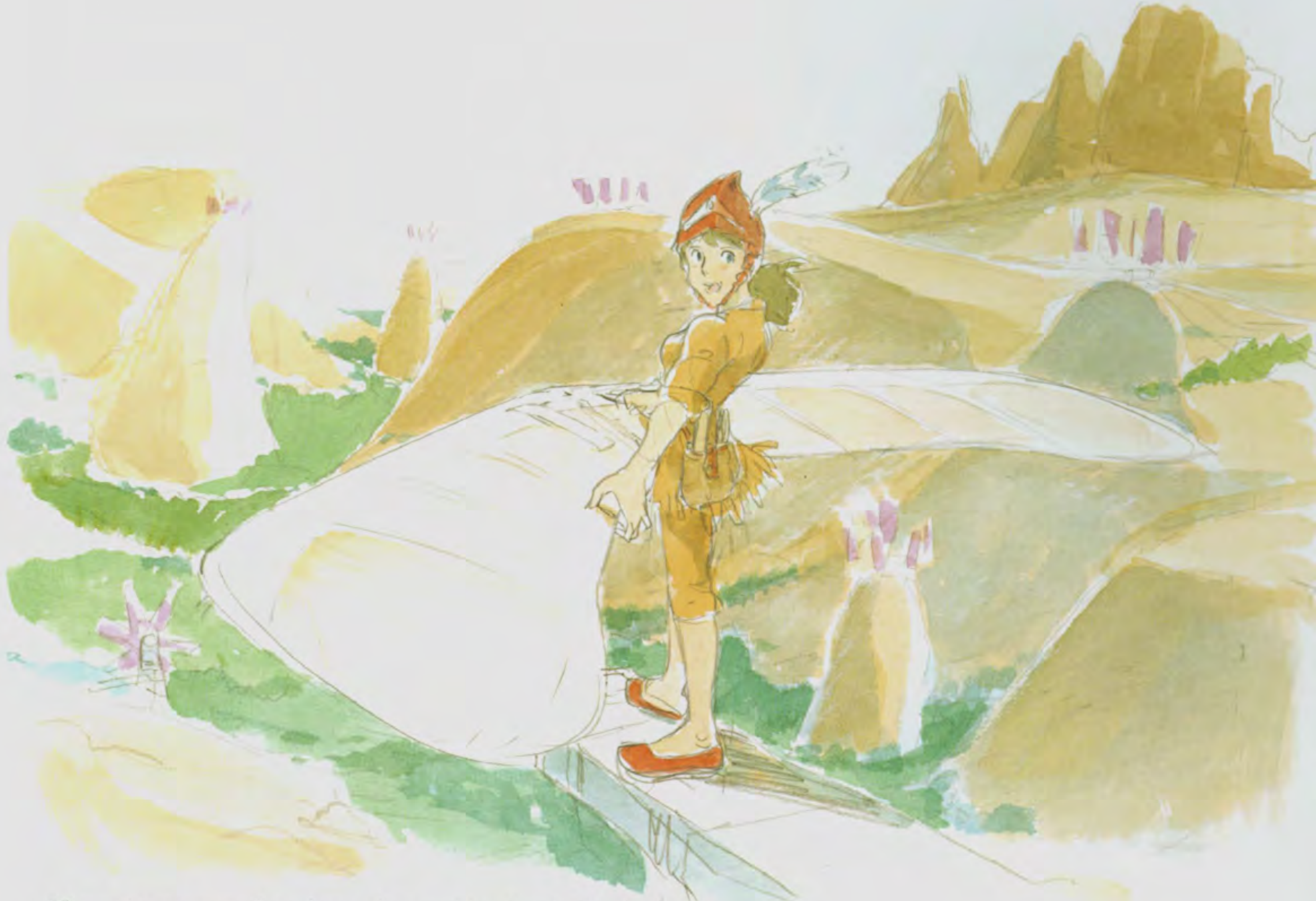
Yara, Wind Master



The girl in these pictures is wearing different colored clothes from Yara, Wind Master, but she's the same person. She's riding a simple hang-glider, with no engine. Before I started serializing *Nausicaä of the Valley of the Wind,* I had thought to myself that I wouldn't be able to make a movie with the main character flying around on something like this. But I really wanted to draw it. Which is why I put the mehve into the manga, but I did feel like putting it on a static page was a little pointless. I could never draw it moving as impressively as I wanted to within the limited number of panels on a manga page.

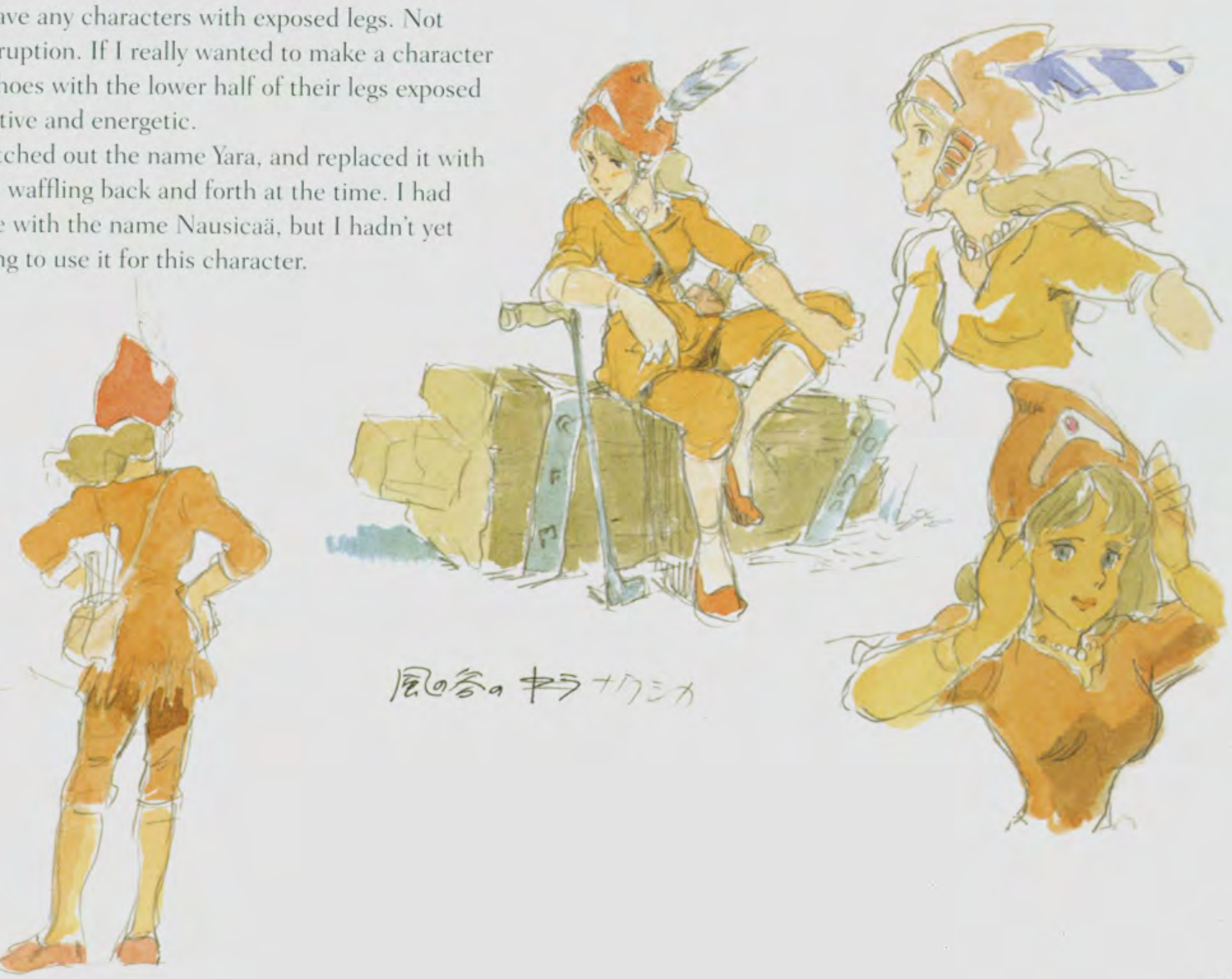


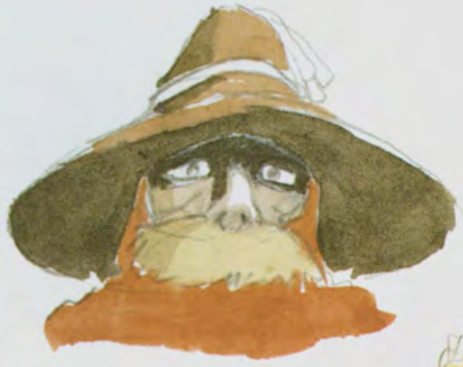


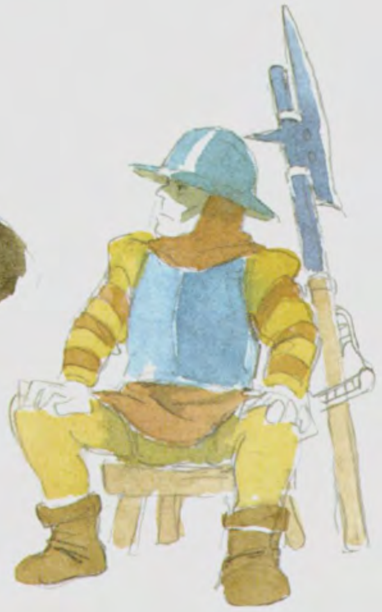


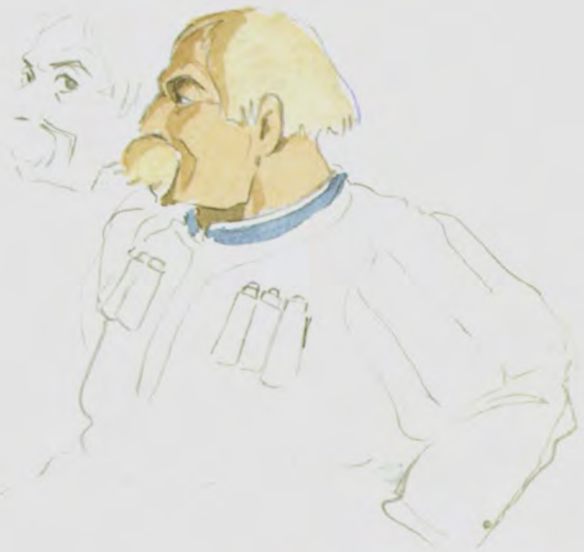
These pictures were done during the transitional period leading up to *Nausicaä of the Valley of the Wind*. I was experimenting with a character that had healthy, bare legs. But in the world of *Nausicaä*, I didn't have any characters with exposed legs. Not with the Sea of Corruption. If I really wanted to make a character pop, simple, plain shoes with the lower half of their legs exposed makes them look active and energetic.

Below, I've scratched out the name Yara, and replaced it with Nausicaä. I was still waffling back and forth at the time. I had already fallen in love with the name Nausicaä, but I hadn't yet decided if I was going to use it for this character.

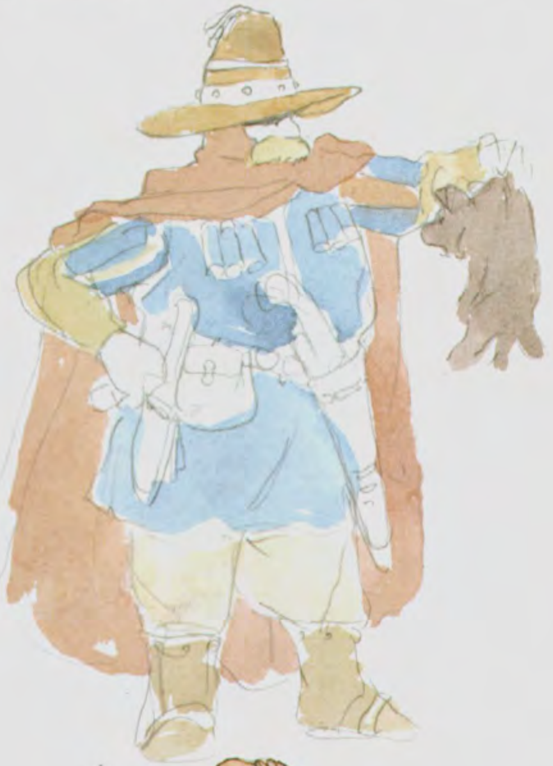

風の谷の ~~ヤラ~~ ナウシカ

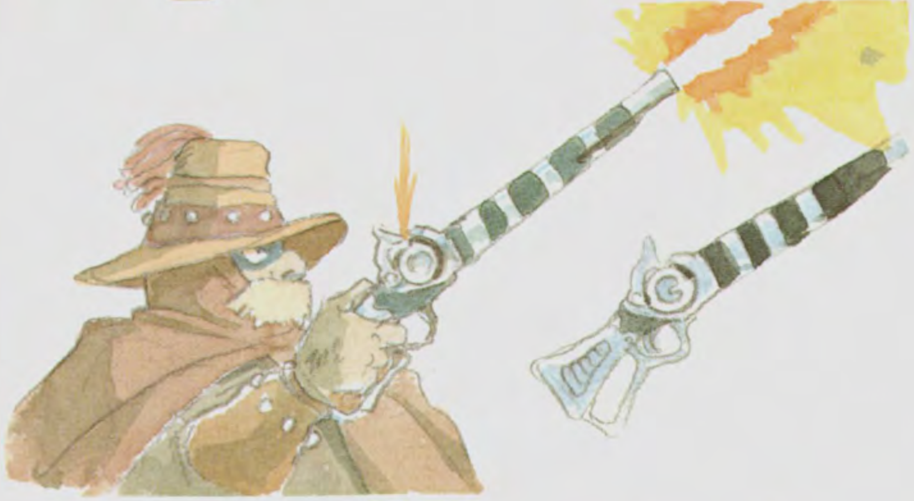


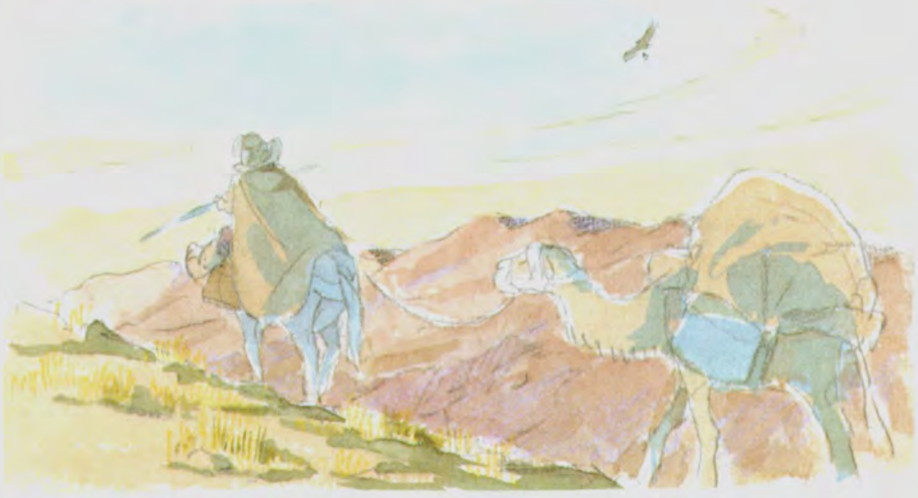


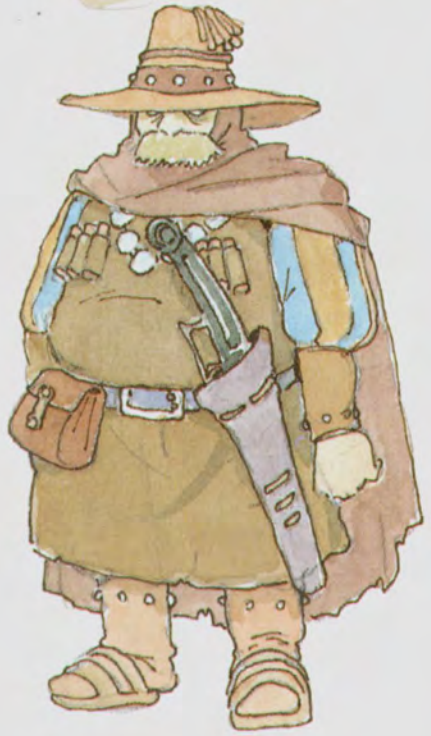


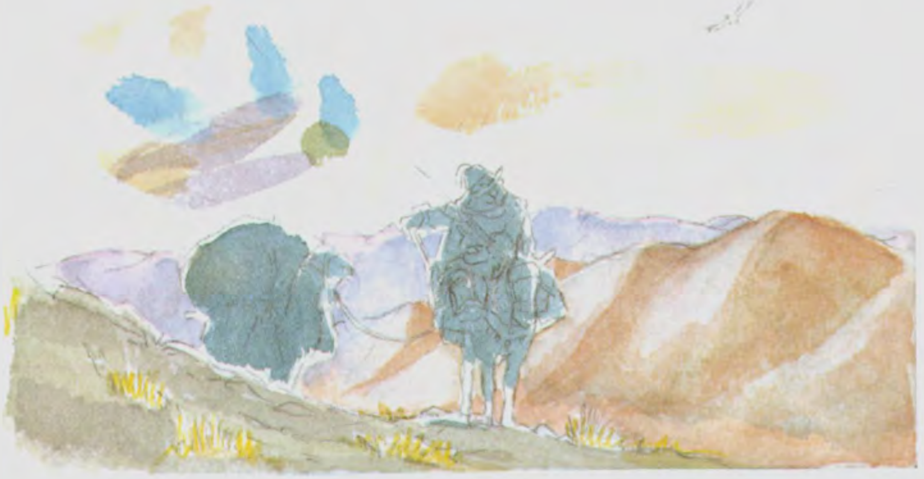
When I started thinking about science fiction and how it related to this project, this old man (Yupa) began showing up. At this point he wasn't riding the two-legged horseclaw yet, but the character is virtually unchanged from what eventually appeared in *Nausicaä of the Valley of the Wind*.

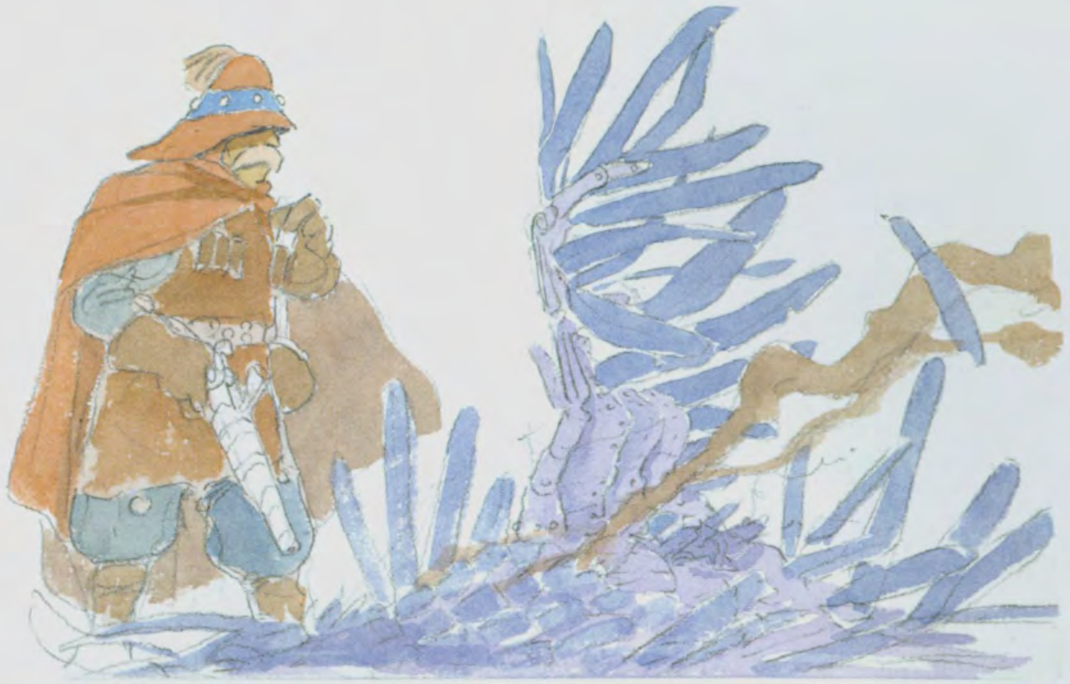


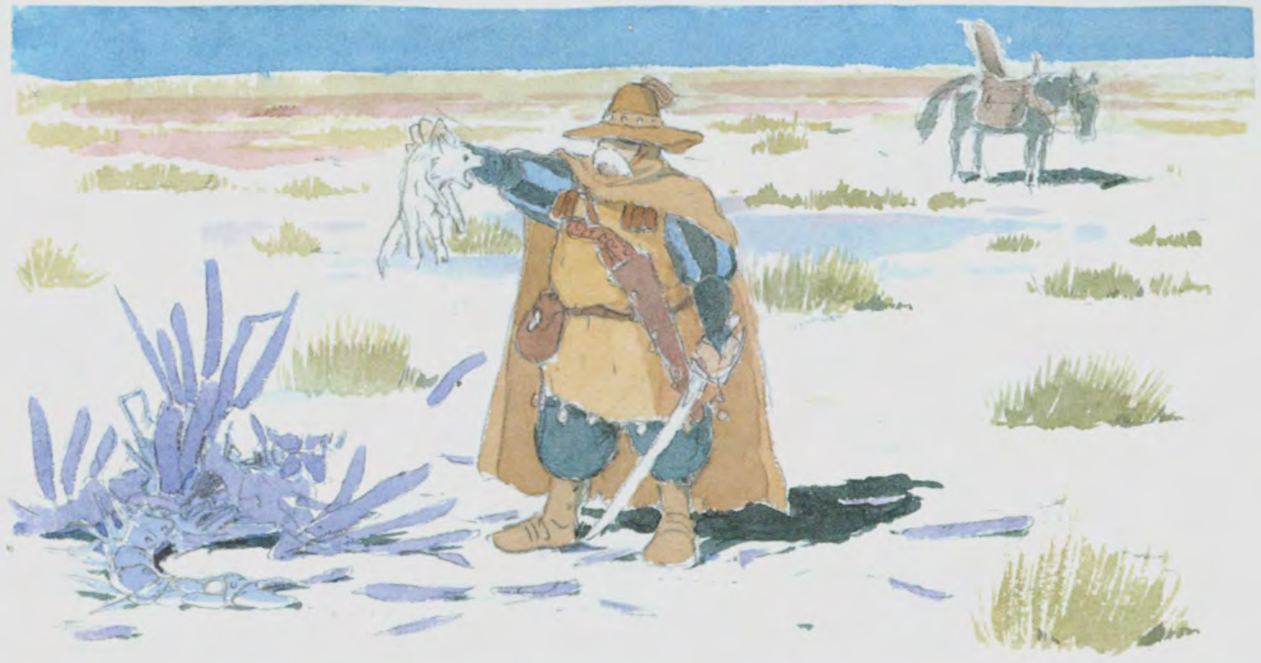


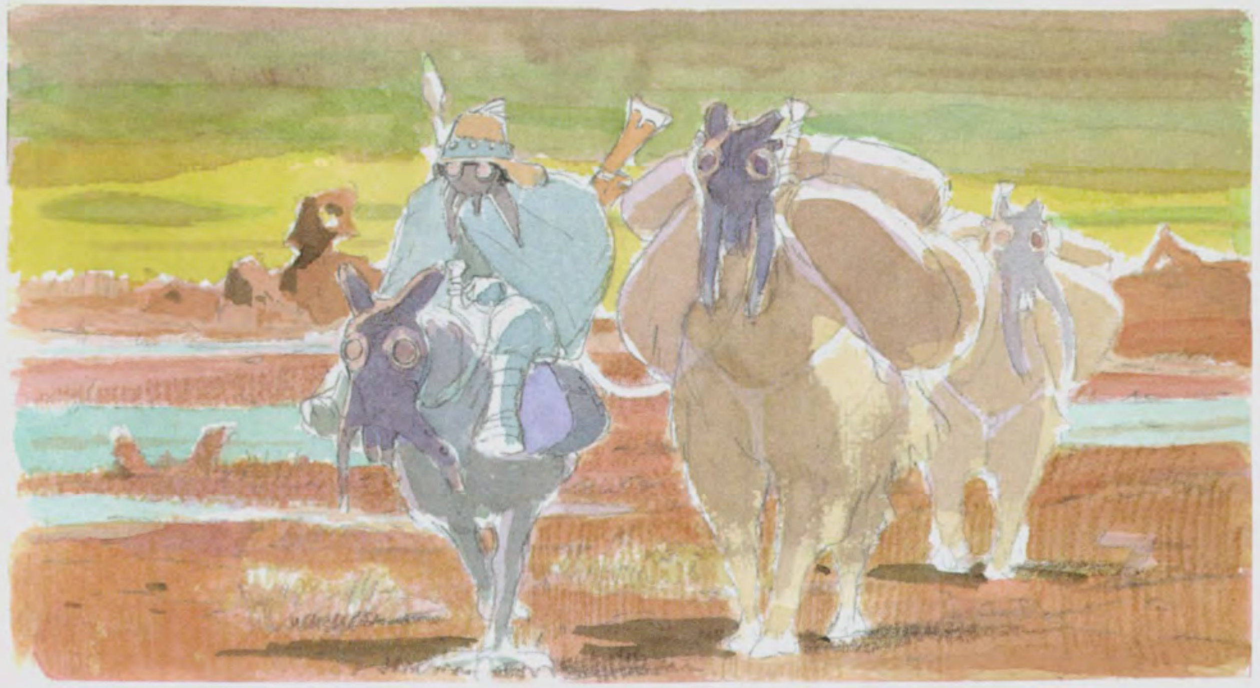


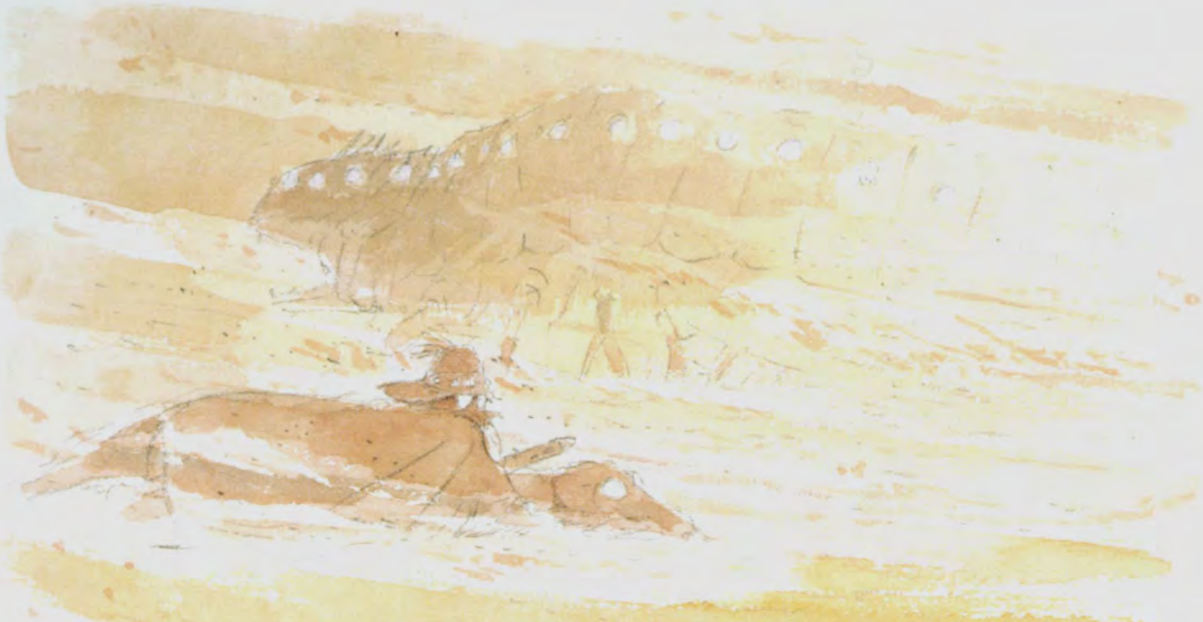






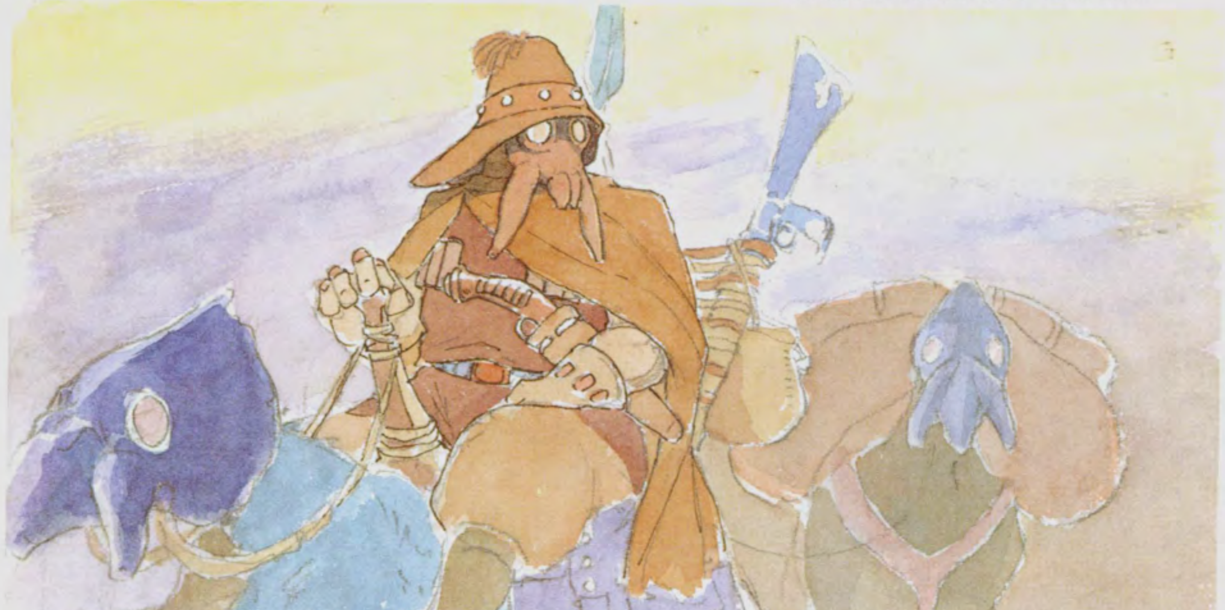






くさった海の砂嵐　サンドオーム

Sandstorm in the rotting sea – Sand Ohmu

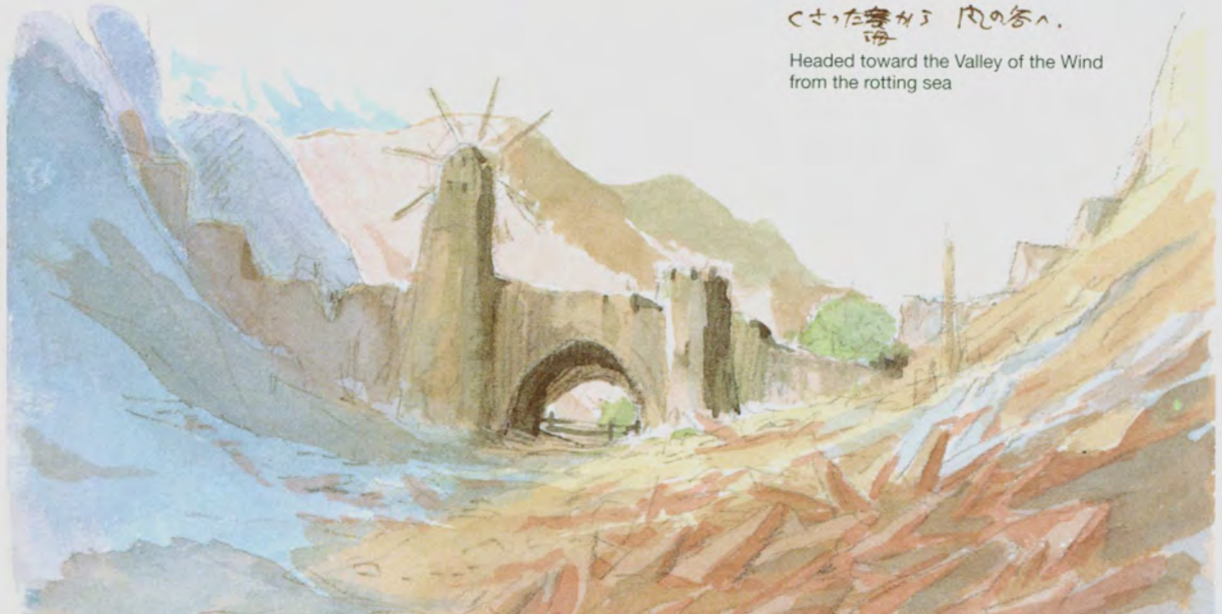


ガスマスクをつけて　くさった海を行く

Wearing gas masks to cross the rotting sea

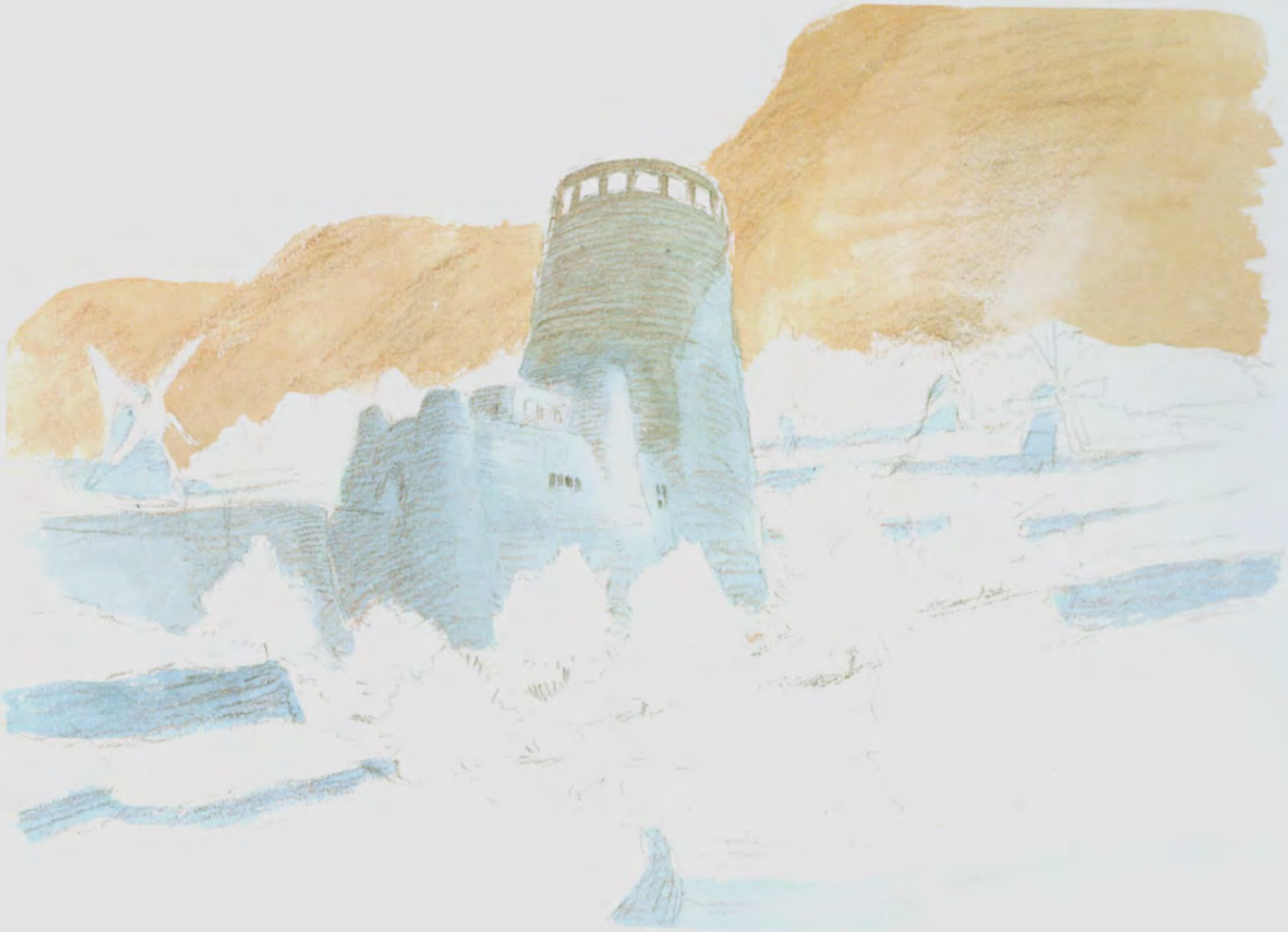
くさった~~森~~海から　風の谷へ。

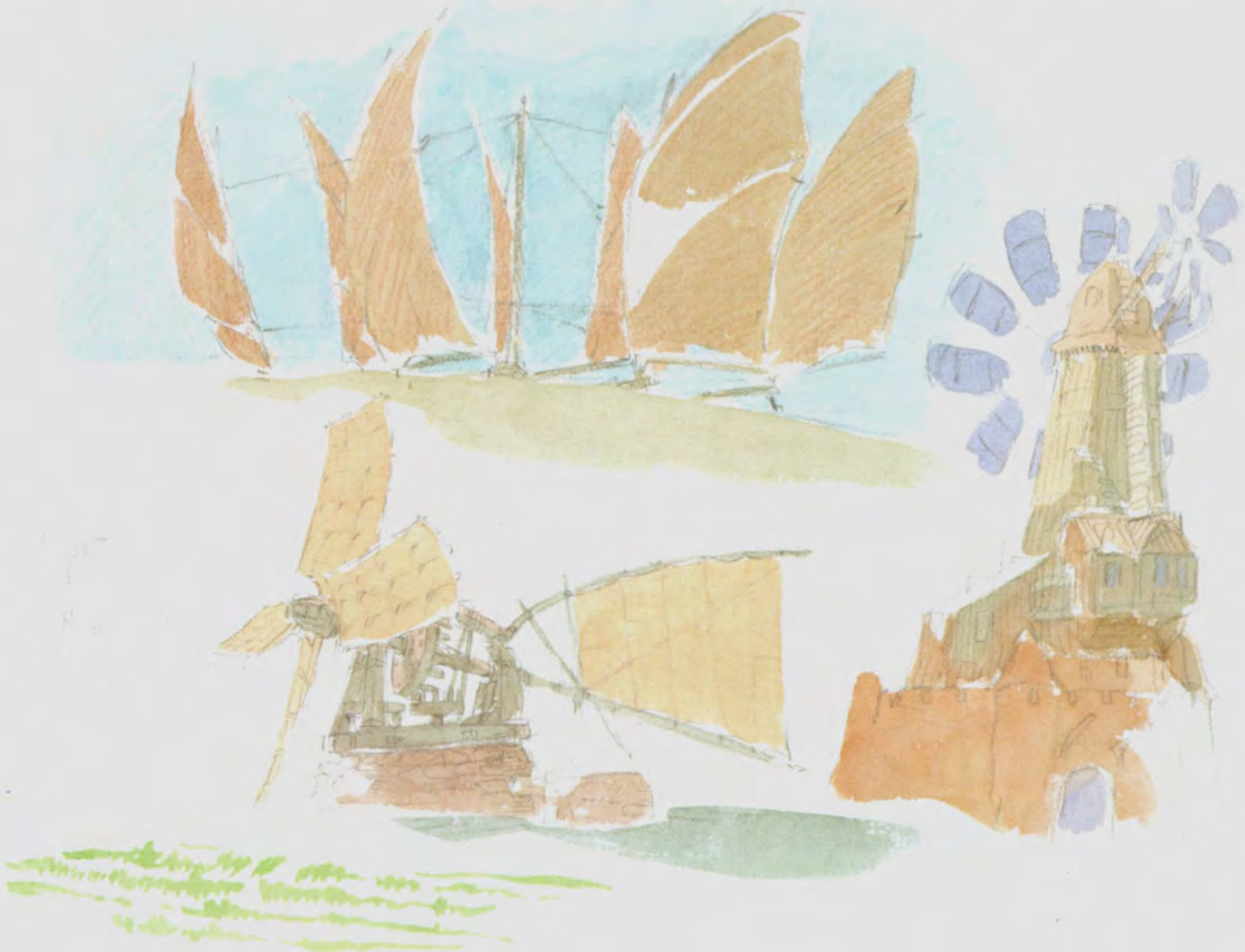
Headed toward the Valley of the Wind
from the rotting sea

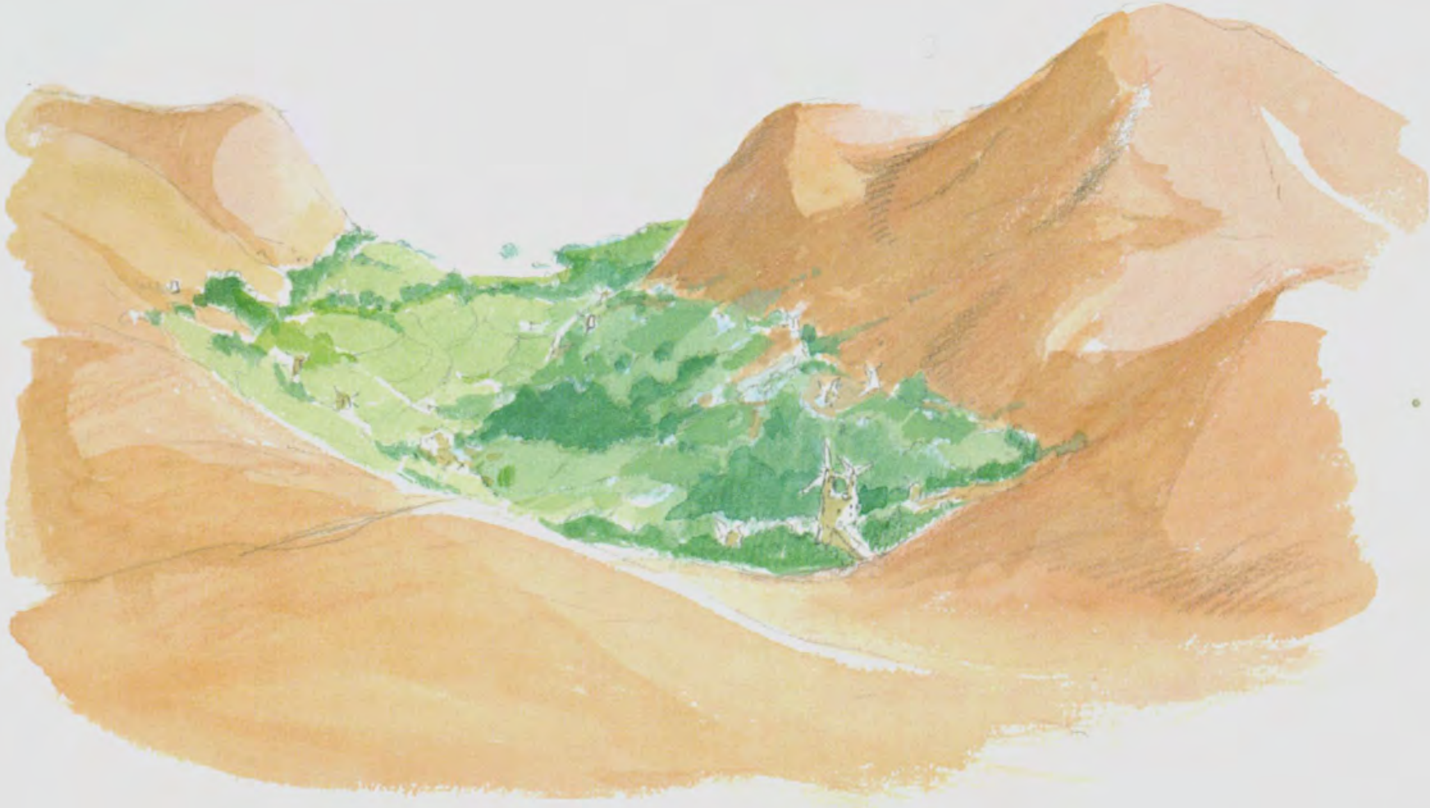


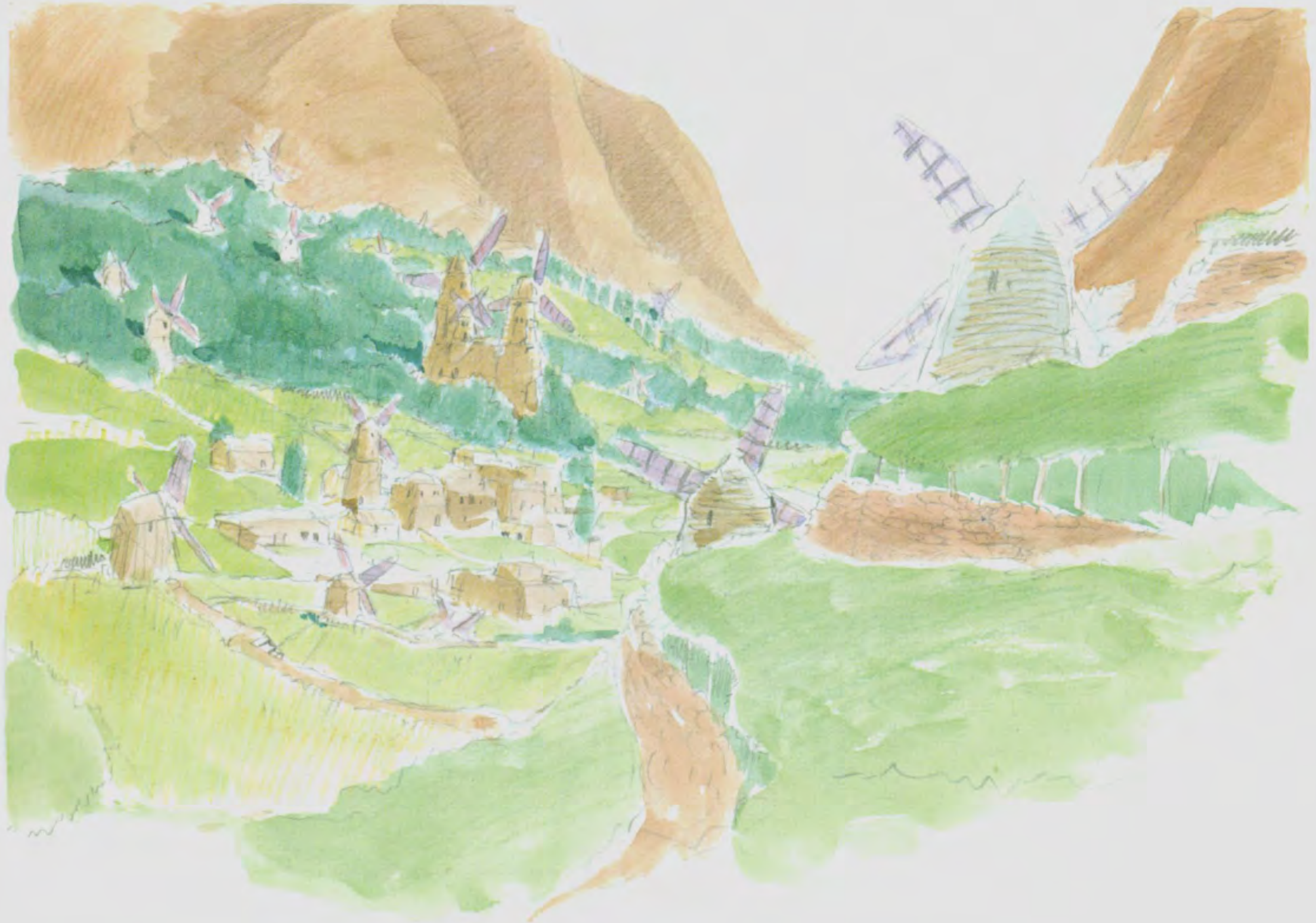
昔の関所跡。今は荒れている

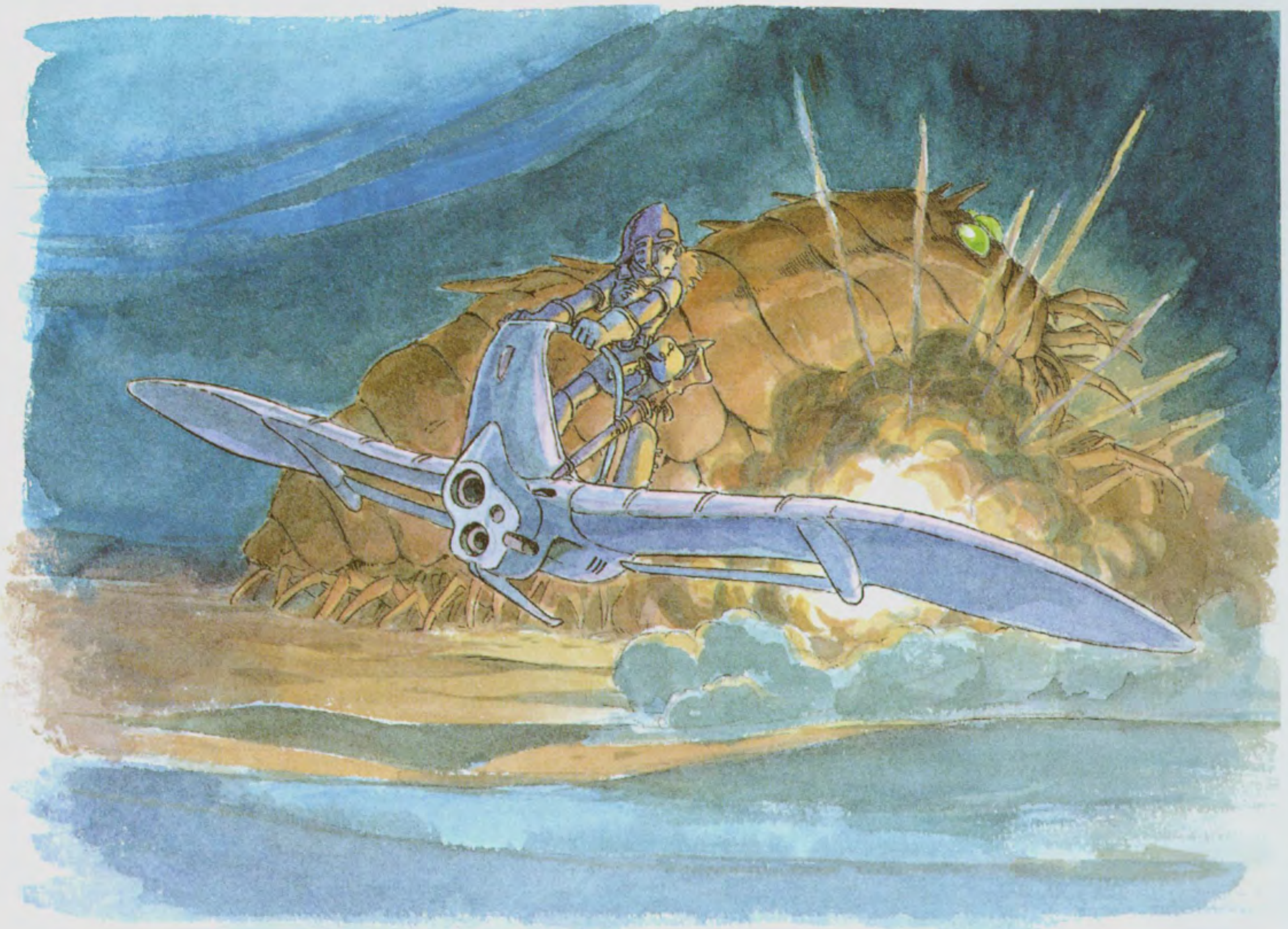
Remains of an old gate, now ruined











I drew this picture before I began serializing *Nausicaä of the Valley of the Wind*. I already had the basics of the story in mind, but I was still working out the details of the artwork.

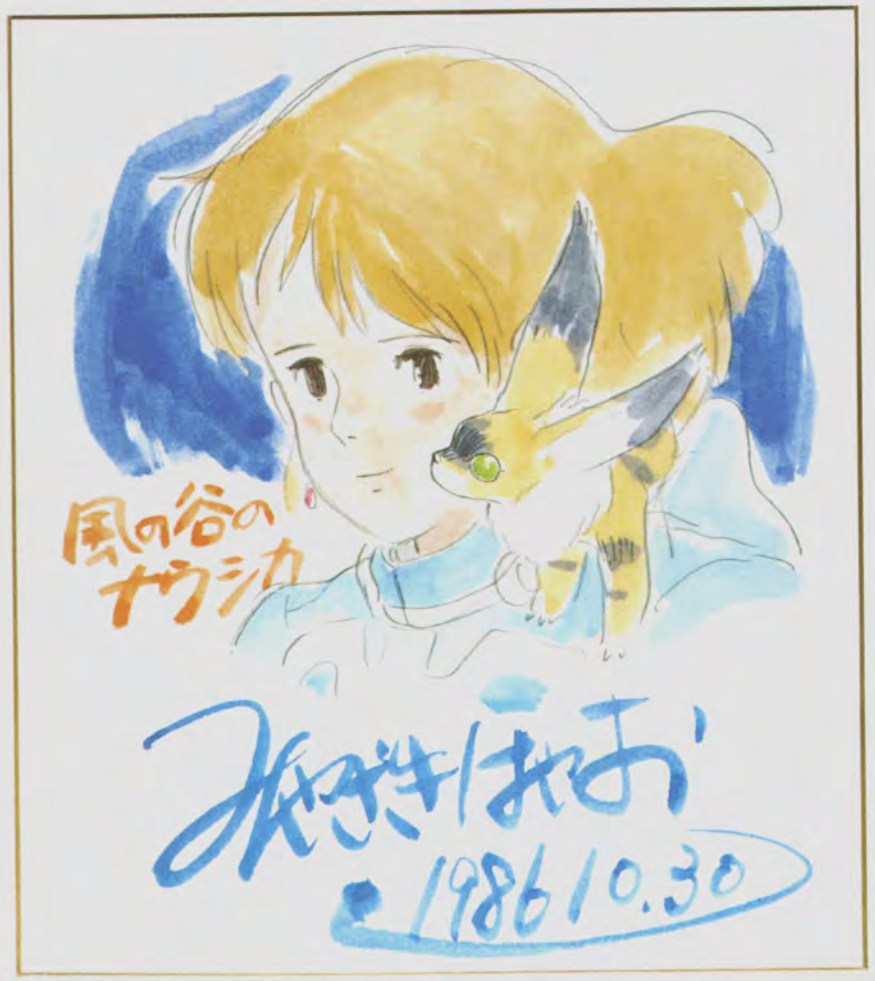
Special Issue

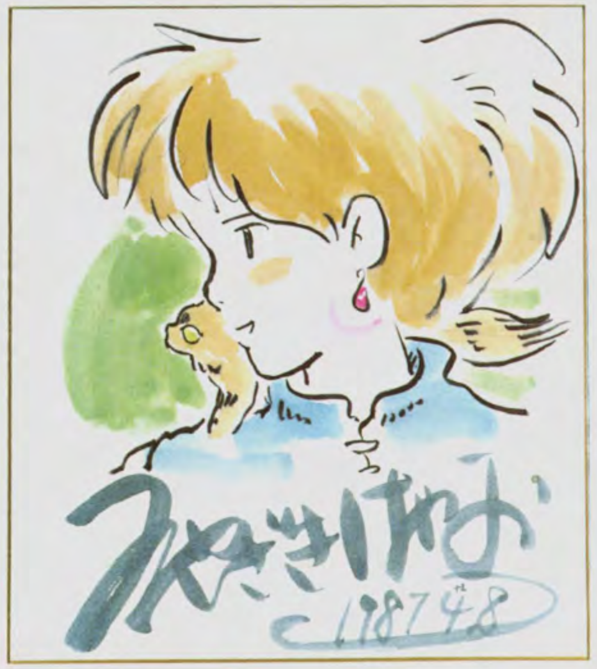
Hayao Miyazaki autographed sketches

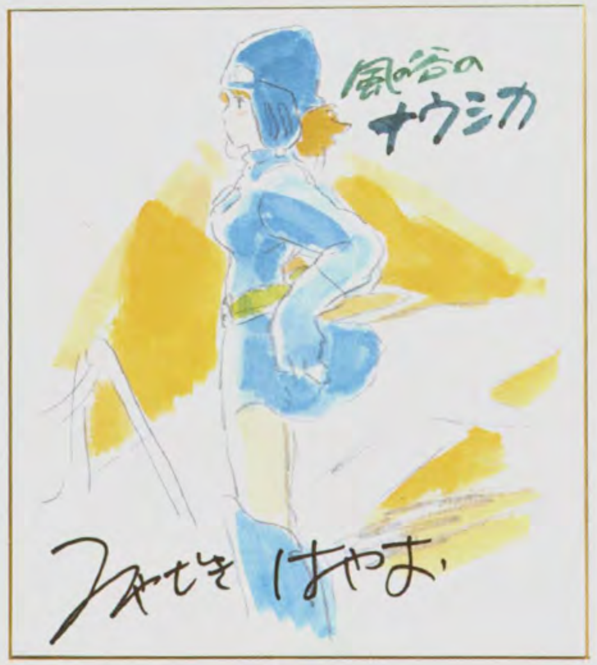
This section collects autographed pictures, linework for cels, and illustrations apologizing for missed deadlines—anything that didn't fit anywhere else in this book.

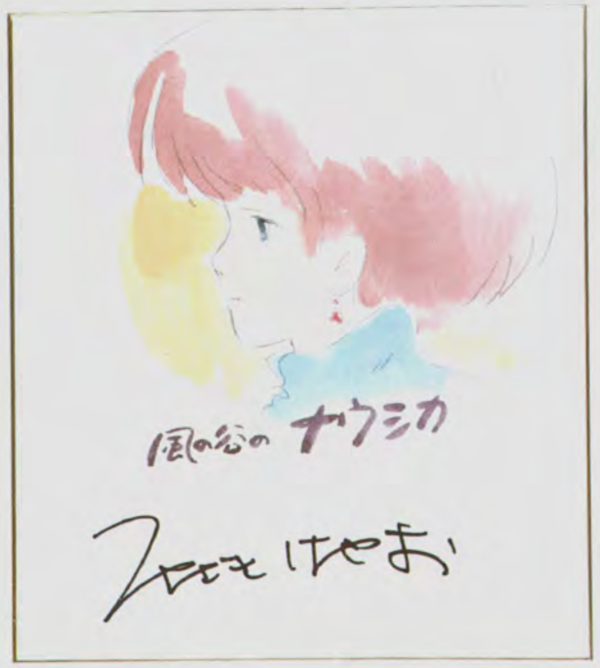
Personalized sketches

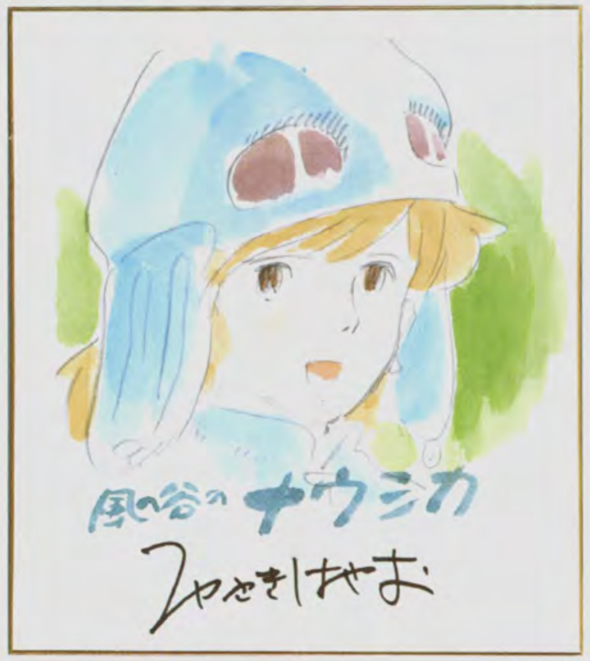
■ Miyazaki drew several autographed paintings that were used as presents to readers of *Animage* (Tokuma Shoten). The one below was drawn in 1986, and was also used on a tin pen case and other character goods.

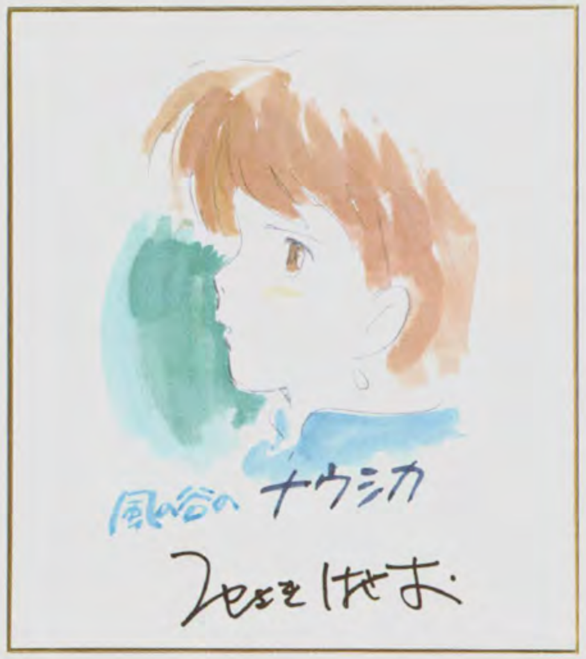

風の谷の
ナウシカ
みやざきはやお
1986 10.30

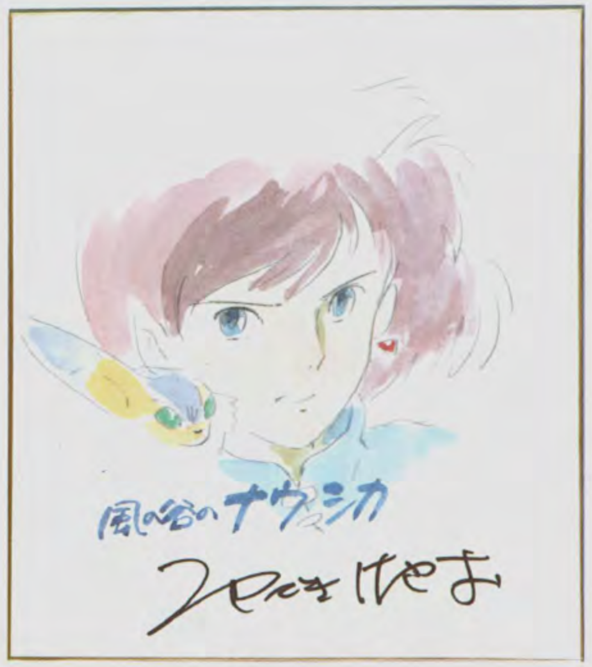

みやざきはやお
1987 4.8

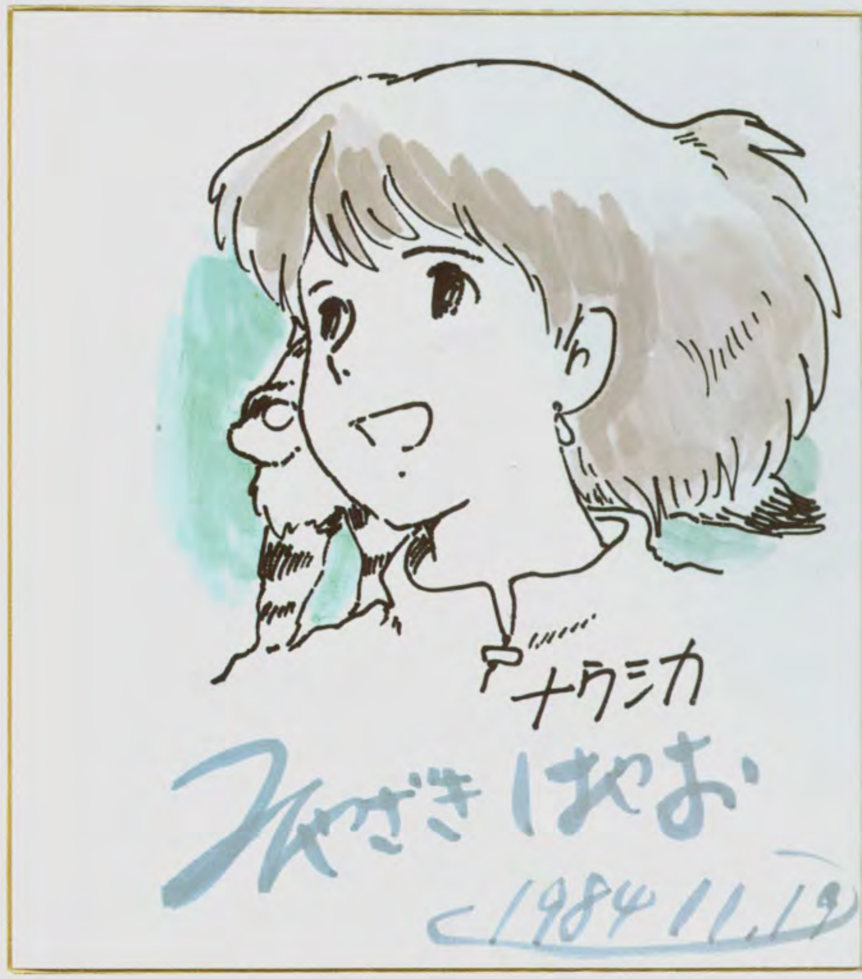

風の谷の
ナウシカ
みやざき はやお

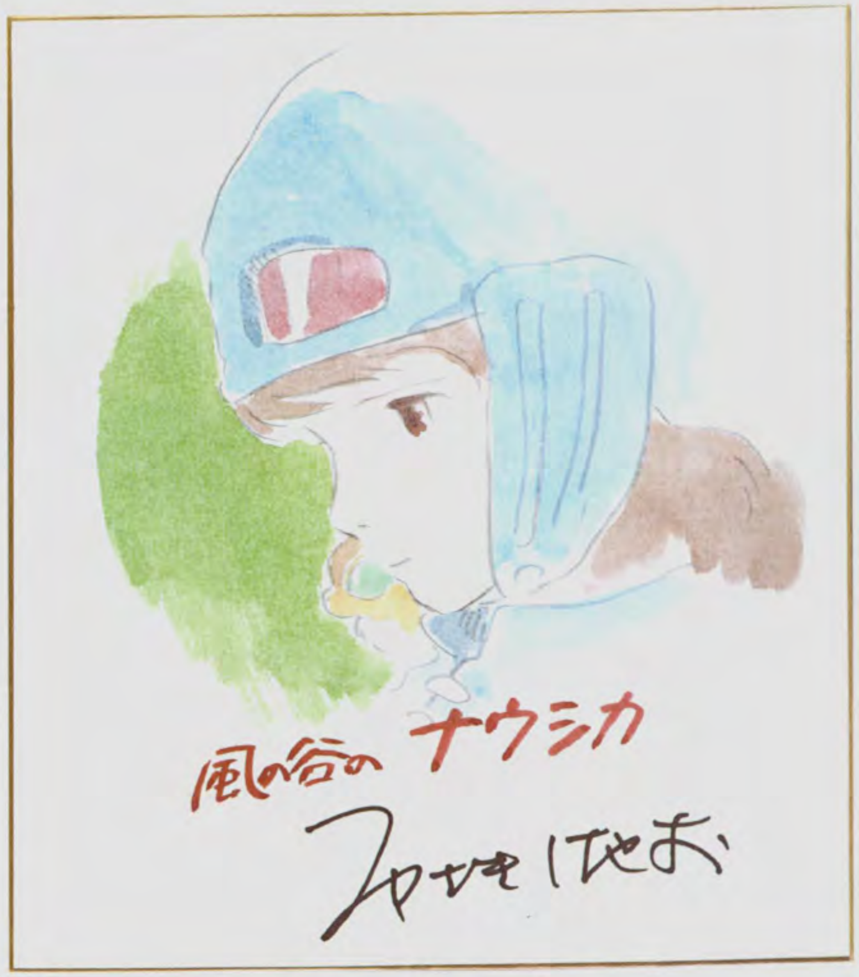

風の谷の ナウシカ
みやざき はやお


風の谷の ナウシカ
みやざきはやお


風の谷の ナウシカ
みやざき はやお

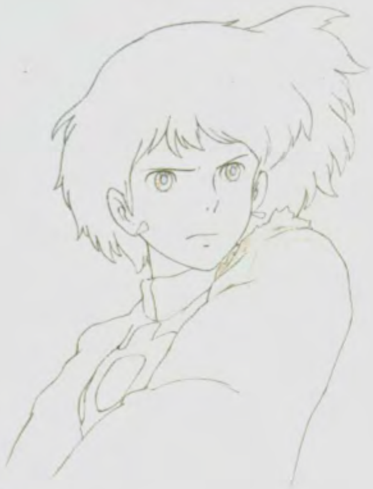

風の谷の ナウシカ
みやざきはやお


ナウシカ
みやざき はやお
1984 11.19

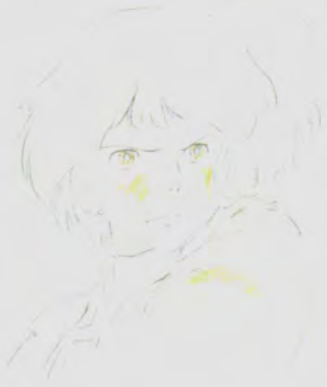

風の谷の ナウシカ
みやざき はやお

Cel collection

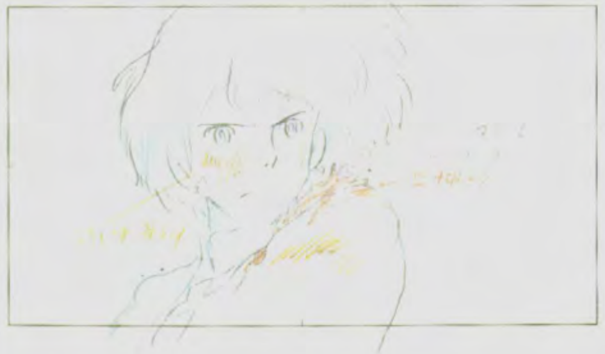
■ Cels drawn by Miyazaki himself for magazine covers. In addition to the finished, colored cel, we've included the rough sketch, the finished sketch, and the cleaned-up versions. The cel below was the cover of *Animage* in April 1984. The one to the right was the cover of *Animage* in February 1984, the cover of the second volume of Tokuma's anime picture book, *Nausicaä of the Valley of the Wind*, and was also used as a poster included in the pages of *Animage*. The rough sketch to the bottom left was also used as the cover to *Nausicaä of the Valley of the Wind* guidebook.



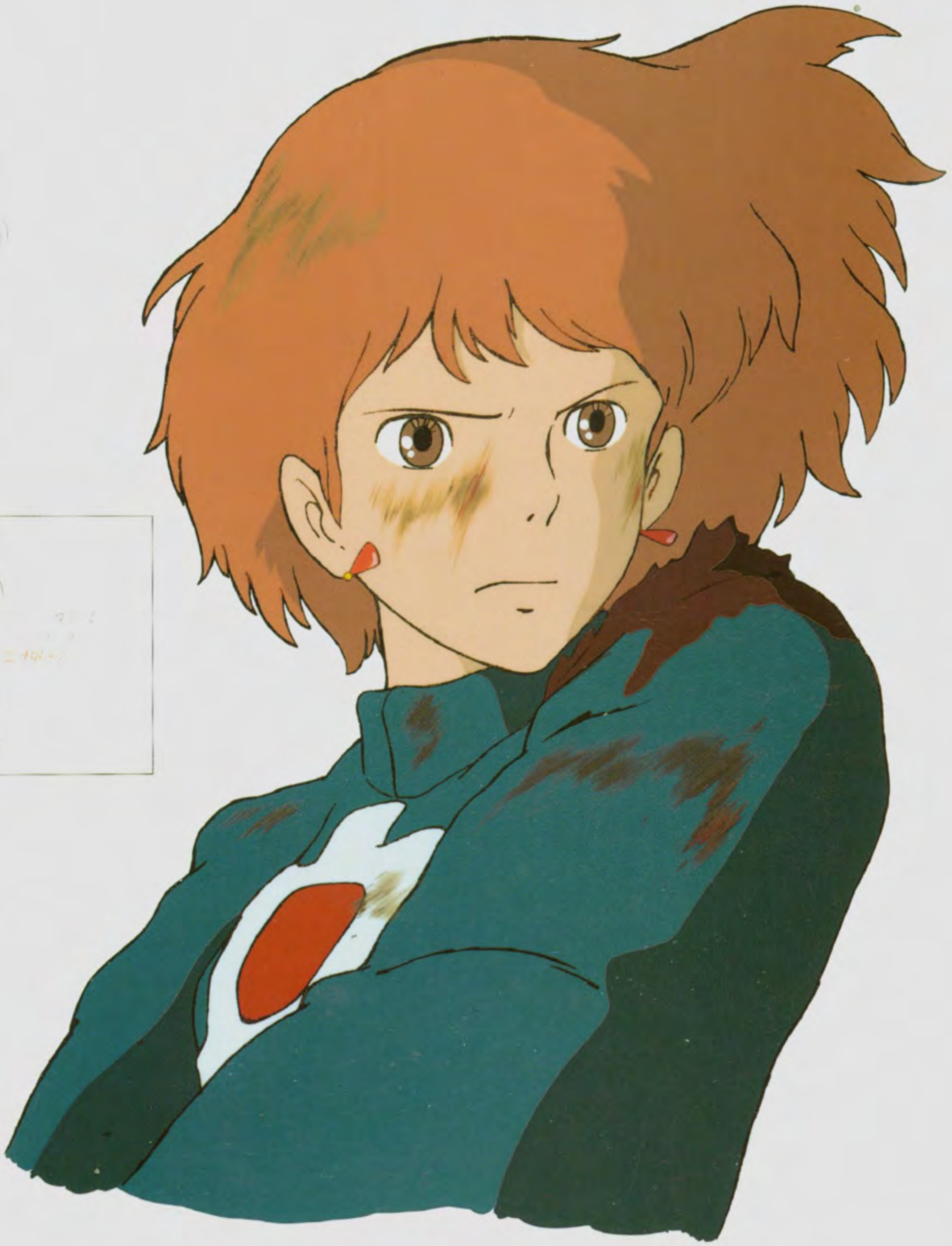
Clean-up

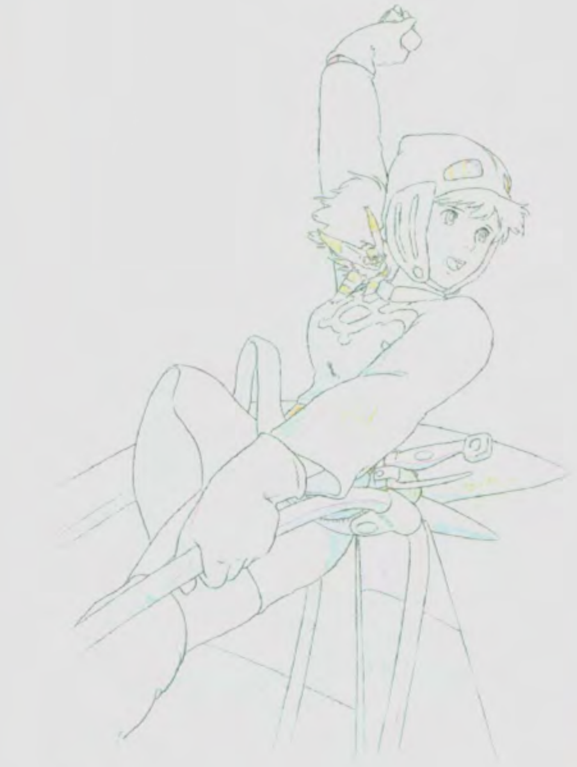


Original

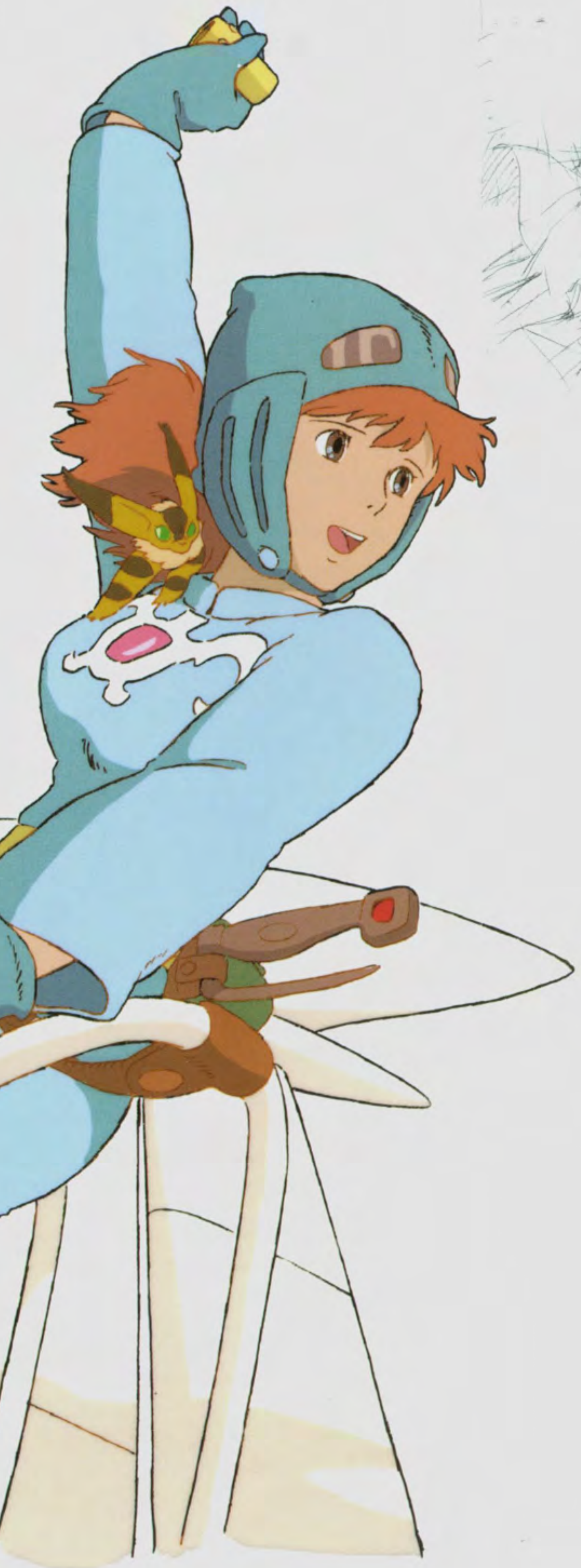


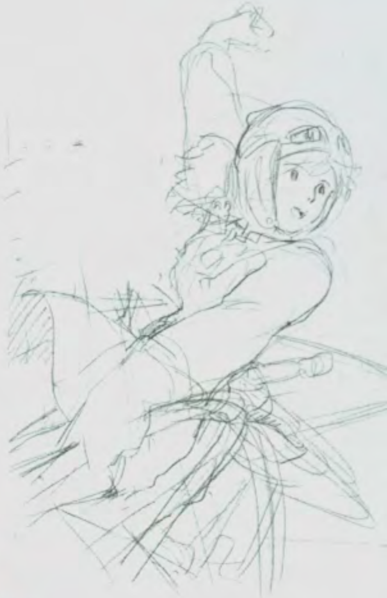
Rough





Clean-up





Rough

Illustrated apology collection

■ Illustrations and comments written by Miyazaki when serialization of the manga in *Animage* went on hiatus or resumed. The top comment is from July 1984, and the lower from May 1985. The illustrations are, top to bottom, July 1983, September 1983, and November 1986. The two sketches on the other page are both November 1982. The top illustration on the right page was used by itself for a cassette index character goods, and appeared in the *Laputa: Castle in the Sky* Guide Book.

While I was making the movie I thought I wouldn't be able to continue the manga, but there were so many things I couldn't fit into the movie that now I really want to keep going.

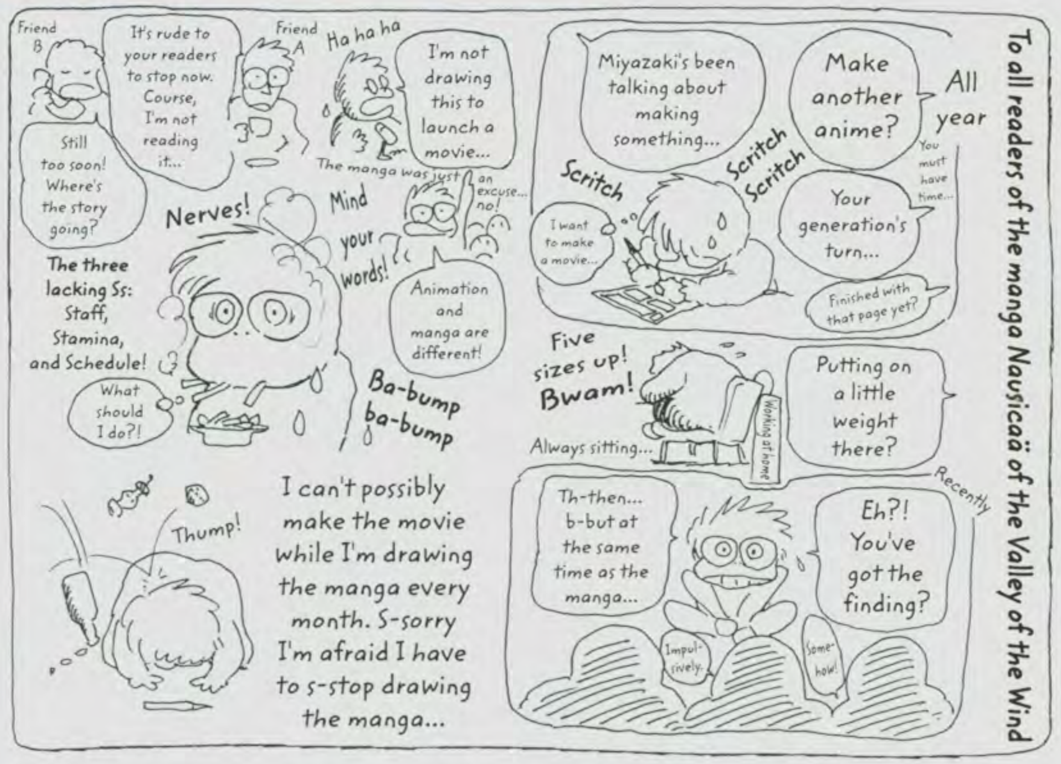
A lot of fans have written begging me to resume serialization. I was extremely pleased to receive your letters, but I'm worried I'll have to suspend it again when my next film gets started...but I'll try to keep it going as long as possible.

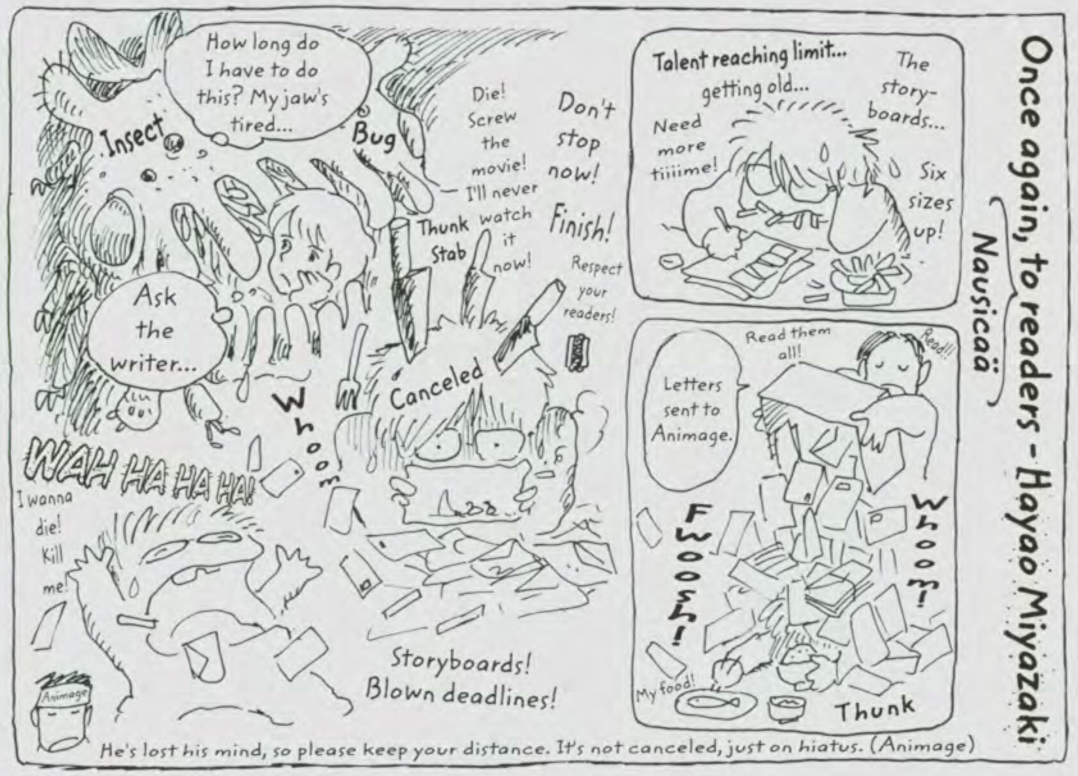
I've been forced to suspend serialization once again.

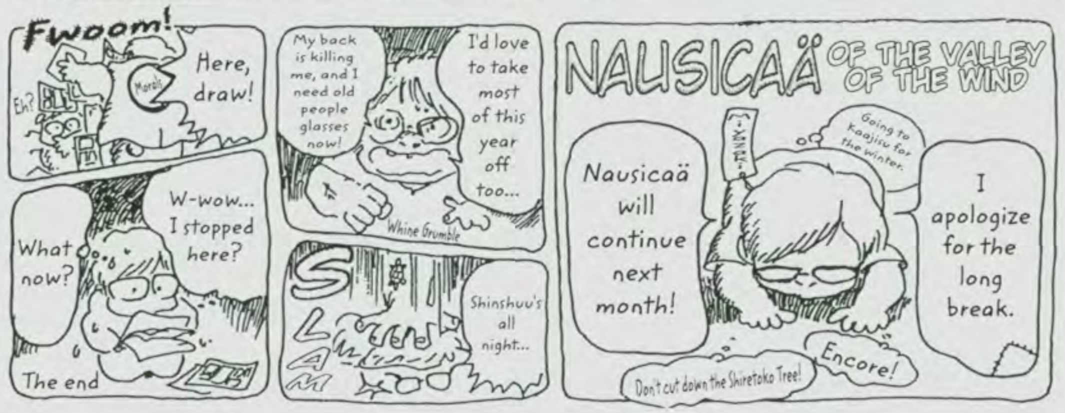
I had hoped to continue a little longer than this, but I simply can't work on my new movie at the same time. I'm just not that productive.

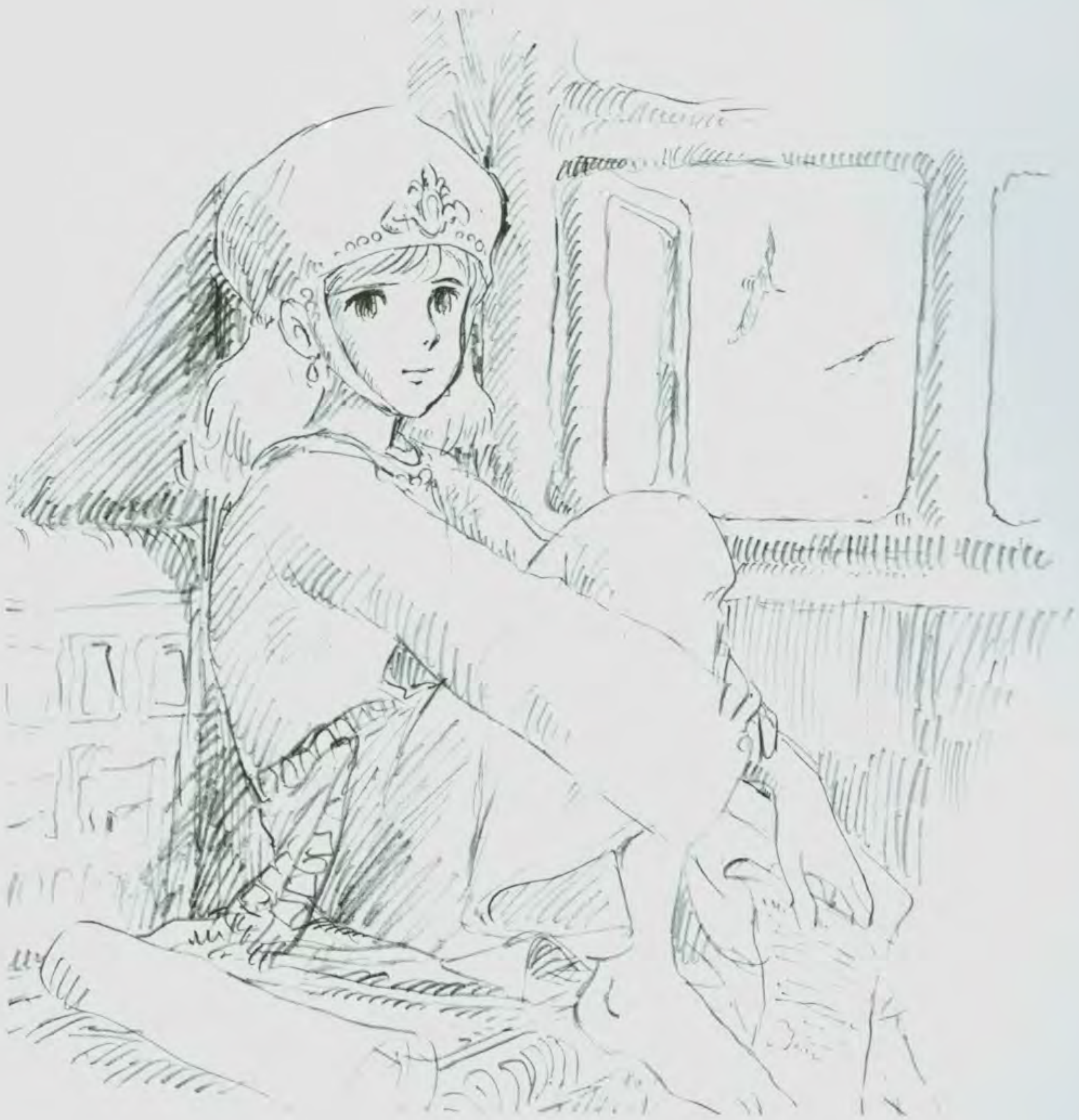
I really do want to continue. Nausicaä and Asbel's reunion... I want to introduce Yupa to the forest people...and write about the egg Gui lays, Kushana on her royal path, the princes and the city of Shuwa...

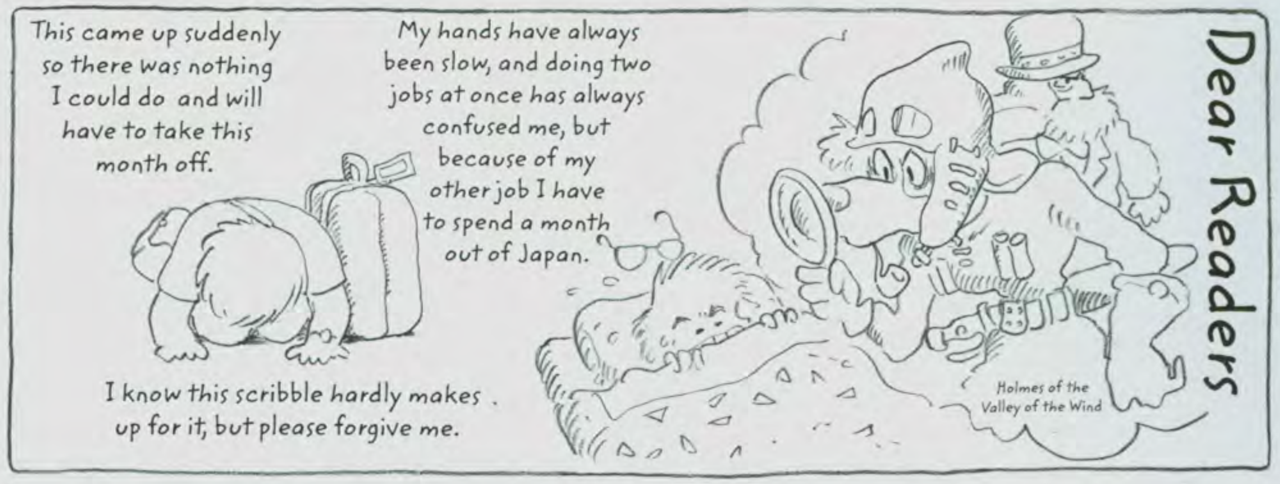
But right now I have to concentrate on this movie. I really am very sorry.


To all readers of the manga Nausicaä of the Valley of the Wind
Friend B
It's rude to your readers to stop now. Course, I'm not reading it...
Still too soon! Where's the story going?
Friend A
Ha ha ha
I'm not drawing this to launch a movie...
The manga was just an excuse... no!
Nerves!
Mind your words!
Animation and manga are different!
The three lacking Ss: Staff, Stamina, and Schedule!
What should I do?!
Ba-bump ba-bump
Thump!
I can't possibly make the movie while I'm drawing the manga every month. S-sorry I'm afraid I have to s-stop drawing the manga...
Miyazaki's been talking about making something...
Make another anime?
All year
You must have time...
Scritch
Scritch Scritch
I want to make a movie...
Your generation's turn...
Finished with that page yet?
Five sizes up! Bwam!
Always sitting...
Working at home
Putting on a little weight there?
Recently
Th-then... b-but at the same time as the manga...
Eh?! You've got the finding?
Impul-sively.
Some-how!


Once again, to readers - Hayao Miyazaki
Nausicaä
How long do I have to do this? My jaw's tired...
Insect
Bug
Die! Screw the movie! I'll never watch it now!
Don't stop now!
Finish!
Thunk
Stab
Respect your readers!
Ask the writer...
Canceled
Whooo
WAH HA HA HA!
I wanna die! Kill me!
Storyboards! Blown deadlines!
Animage
Talent reaching limit... getting old...
Need more tiiime!
The story-boards...
Six sizes up!
Letters sent to Animage.
Read them all!
Read!!
Fwoosh!
Whoom!
My food!
Thunk
He's lost his mind, so please keep your distance. It's not canceled, just on hiatus. (Animage)


Fwoom!
Here, draw!
Eh?
What now?
W-wow... I stopped here?
The end
My back is killing me, and I need old people glasses now!
I'd love to take most of this year off too...
Whine Grumble
SLAM
Shinshuu's all night...
NAUSICAÄ OF THE VALLEY OF THE WIND
Nausicaä will continue next month!
Going to Kaajisu for the winter.
I apologize for the long break.
Encore!
Don't cut down the Shiretoko Tree!




Dear Readers
This came up suddenly so there was nothing I could do and will have to take this month off.
My hands have always been slow, and doing two jobs at once has always confused me, but because of my other job I have to spend a month out of Japan.
I know this scribble hardly makes up for it, but please forgive me.
Holmes of the Valley of the Wind

Monthly Animage Serialization History

Year/Month/Chapter/Number		
'82/2	No. 1	
'82/3	No. 2	
'82/4	No. 3	
'82/5	No. 4	1
'82/6	No. 5	
'82/7	No. 6	
'82/8	No. 7	
'82/9	No. 8	
'82/10	No. 9	
'82/11		
'82/12	No. 10	
'83/1	No. 11	2
'83/2	No. 12	
'83/3	No. 13	
'83/4	No. 14	
'83/5	No. 15	
'83/6	No. 16	
'83/7		
'83/8		
'83/9		
'83/10		
'83/11		
'83/12		
'84/1		3
'84/2		
'84/3		
'84/4		
'84/5		
'84/6		
'84/7		
'84/8	No. 17	
'84/9	No. 18	
'84/10	No. 19	
'84/11	No. 20	
'84/12	No. 21	
'85/1	No. 22	
'85/2	No. 23	
'85/3		
'85/4	No. 24	
'85/5	No. 25	
'85/6		
'85/7		
'85/8		
'85/9		
'85/10		
'85/11		
'85/12		4
'86/1		
'86/2		
'86/3		
'86/4		
'86/5		
'86/6		
'86/7		
'86/8		
'86/9		
'86/10		
'86/11		
'86/12	No. 26	
'87/1	No. 27	
'87/2	No. 28	
'87/3	No. 29	
'87/4	No. 30	
'87/5	No. 31	
'87/6	No. 32	
'87/7		5
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'90/4	No. 33	
'90/5	No. 34	
'90/6	No. 35	
'90/7	No. 36	
'90/8	No. 37	
'90/9	No. 38	
'90/10	No. 39	6
'90/11	No. 40	
'90/12	No. 41	
'91/1	No. 42	
'91/2	No. 43	
'91/3	No. 44	
'91/4	No. 45	
'91/5	No. 46	
'91/6		
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'93/2		
'93/3	No. 47	
'93/4	No. 48	
'93/5	No. 49	
'93/6	No. 50	
'93/7	No. 51	
'93/8	No. 52	7
'93/9	No. 53	
'93/10	No. 54	
'93/11	No. 55	
'93/12	No. 56	
'94/1	No. 57	
'94/2	No. 58	
'94/3	Final	

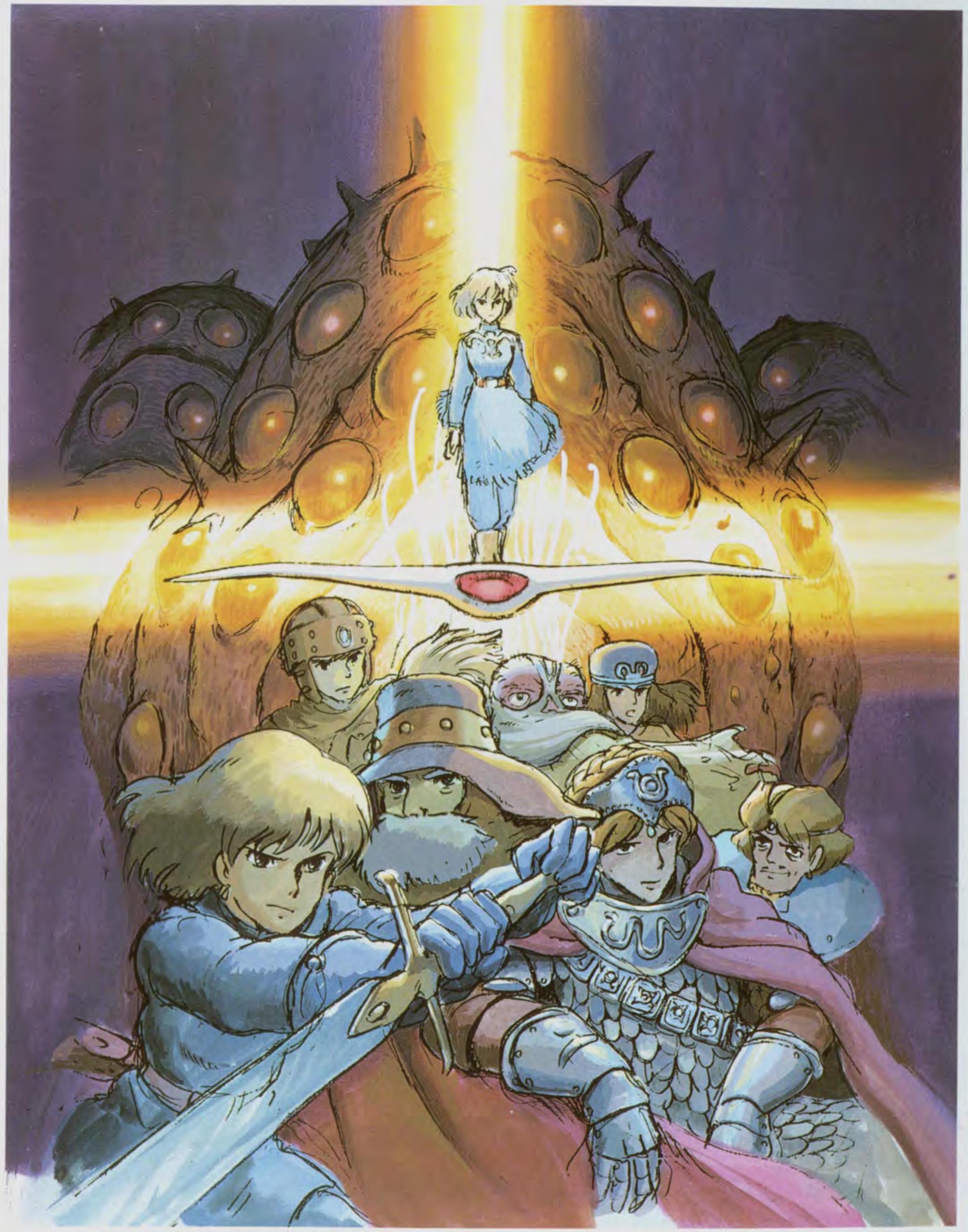
- ■ Monthly *Animage* is published on the tenth of the preceding month (the August issue is released on July 10th)
- ■ When the Chapter Number column is blank, *Nausicaä* did not appear

Manga Collected Edition release history

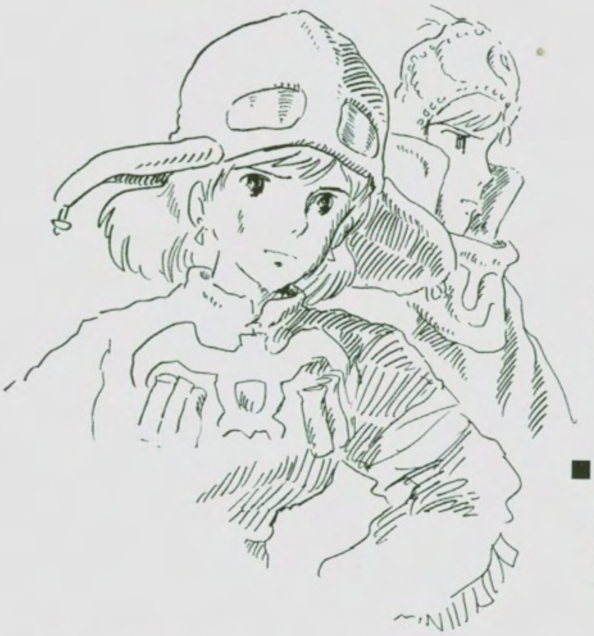
- 1 First published September 25, 1982 as *Animage* Special, *Nausicaä of the Valley of the Wind* *
- 1 First published August 24, 1983 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 1*
- 2 First published August 24, 1983 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 2*
- 3 First published December 15, 1984 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 3*
- 4 First published May 1, 1987 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 4*
- 5 First published June 30, 1991 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 5*
- 6 First published December 20, 1993 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 6*
- 7 First published January 15, 1995 as *Animage* Comics Wide Ban, *Nausicaä of the Valley of the Wind 7*

* Contents were the same, but it was given a rerelease with dust jacket and the number 1.

■ The illustration used on the first original poster promoting the movie. Miyazaki drew this on the rough created by the designer Masano Kaoru, who also designed this volume.



THE ART OF
NAUSICAÄ
Of The Valley Of The Wind
Watercolor Impressions
By Hayao Miyazaki



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■ This picture appeared in *Animage*, July 1984, along with a comment apologizing for the long break. It was used again on July 10, 1986, for an interview with Miyazaki in the *Daily Yomiuri* newspaper.

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